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OPERA AND RUMORS OF OPERA IN PARIS

Attention Still Focused on Plans
of Hammerstein and His
Leading Artists

PARIS, June 4.—That the Manhattan Opera House will remain a temple of music in New York despite Oscar Hammerstein's retirement from grand opera, is stated here on good information. It is reported that the relations of the Metropolitan and Manhattan will be similar to those of the Opera and Opéra Comique in Paris. On this Mr. Hammerstein has nothing to say, but the story is in line with previous statements by his son that he hopes to produce the better class of comic opera at the Manhattan.

Many schemes have been attributed to Mr. Hammerstein, one of them that he has intended giving opera in Paris. Mr. Hammerstein ridicules this idea and also the rumor that he will eventually become director of the Metropolitan.

"Do you think I would let anybody be my boss?" he said. "I would never take charge of the Metropolitan except on the guarantee of absolute control and it would seem to me disloyal even to entertain such a suggestion, in view of my pleasant relations with Mr. Gatti-Casazza."

It is reported that Mr. Hammerstein is negotiating for the production at the Manhattan of "Hans, the Flute Player," the comic opera by Louis Ganne, which achieved a great success on its production here a few nights ago. The rights of the opera, however, belong to the Ricordi firm, with whom Hammerstein has not been on good terms since it increased the percentage of its royalties on Puccini's operas.

Cast of "The Girl"

The cast for the operatic production of "The Girl of the Golden West" has been definitely arranged. Caruso, Emmy Destinn and Amato will be given the principal rôles. When Alfred Hertz arrives from Germany some additions will be made to the artists of the Metropolitan Company and Gatti-Casazza will devote his entire attention to drawing up next season's program.

The affairs of the Manhattan Company are not yet settled, and, before they are, Mr. Hammerstein may have to part with some of the money he received for quitting the field. Maurice Renaud states that if the Metropolitan Company does not take over his Manhattan contract unaltered he will sue Hammerstein in the French courts, as his contract stipulates he may do.

"I believe," said Renaud, "that Hammerstein knew all the time that he was not going to give another season and engaged his principal singers only to bluff the Metropolitan people."

Mary Garden has made the interesting announcement, which is doubtless, however, subject to change without notice, that she has definitely decided to settle in Paris for the rest of her life. She says she will not return to America and will practically retire from the operatic stage after this summer.

Metropolitan Company's Success

The extraordinary success of the Metropolitan Company at the Châtelet continues. High-water mark in box-office receipts was again reached last Wednesday, when the performance of "Aida" brought in \$13,120, which was about the same amount as that realized at the opening night performance of the same opera.

The only new offering of the week was "Falstaff," sung for the first time by this company in Paris last (Friday) evening. The performance gave delight. Scotti and Frances Alda gained great applause in a great cast that included Jadlowker, Campanari, Bella Alten and Louise Homer. Scotti, as *Falstaff*, and Campanari, as



ADOLPHE BORCHARD

A Young French Pianist Who Is Heralded as an Artist of the Very Highest Attainments—He Will Make His First American Tour This Coming Season.
(See Page 26)

Ford, were particularly good. A strike of scene shifters immediately before the performance began worried Gatti-Casazza, but he averted trouble by acceding to the demands of the strikers.

In the second performance of "Aida," Marie Rappold, the American soprano, took the place of Emmy Destinn in the title rôle and scored a triumphant success. It was her first appearance here with the company. The audience included Giacomo Puccini, the composer, who has just arrived here, and Lina Cavalieri, with Mr. Chanler, her betrothed.

Scotti's success as *Falstaff* was a repetition of his success as *Scarpia* in "Tosca" Wednesday afternoon, at a gala performance at the Opéra Comique, to raise funds for a monument to Sardou. Geraldine Farrar was the *Floria* and both earned the admiration of a crowded house. Miss Farrar has had a little difference with Mme. Carré, wife of the director of the Opéra Comique, over "Madama Butterfly." Miss Farrar wanted to sing this favorite rôle of hers, but Mme. Carré reserves it for her exclusive use in Paris and her influence was all-powerful with the management. Miss Farrar accused Mme. Carré of fearing comparisons, but her protestations were in vain.

Gilbert's Contract Approved

Charles Gilbert, the baritone, will join the forces of the Metropolitan in New York next winter, Mr. Gatti-Casazza having approved his contract.

The financial success of the Châtelet season has induced M. Carré, manager of the Opéra Comique, to seek higher profits by a raise in the prices at his house. He has announced an increase of twenty-five per cent.

The Russian dancers made their re-appearance in opera here to-night. Mmes. Gheltzer, La Poukova, Fokina and Orloff scored distinguished successes. The directors of the opera are keenly disappointed because Anna Pavlova is not to come here for the season of the Russian ballet. The manager of the Palace Music Hall in London preferred to pay a heavy fine to retain her services. Many subscribers to the opera's Russian season are cancelling their subscriptions owing to the fact that Pavlova will not appear.

Florence Easton Under Knife

BERLIN, June 6.—Florence Easton, the American soprano of the Kaiser's Royal Opera, wife of Francis MacLennan, the American tenor, underwent an operation for appendicitis to-day. Her condition, after the operation, was as satisfactory as could be expected.

Witherspoon and Hinckley Sail

Among the musical celebrities who sailed for Europe Tuesday on the *Kaiser Wilhelm II* were Herbert Witherspoon and Allen Hinckley, two American basses of the Metropolitan Opera Company.

BEECHAM CONFIRMS STORY OF INVASION

London Impresario to Give Us
Opera in English in Rivalry
to Metropolitan

LONDON, June 4.—Confirming the announcement, which MUSICAL AMERICA published several weeks ago, to the effect that Thomas Beecham was contemplating an operatic invasion of New York, following in the footsteps of Oscar Hammerstein as a rival to the Metropolitan Opera Company, Mr. Beecham said in an interview this week with Charles Henry Meltzer, the New York critic, that he was making arrangements to enter the grand opera field in the Fall of 1911 in New York.

"It is quite true that I am thinking of giving grand opera next year in America," said Mr. Beecham. "Both before and after Mr. Hammerstein's withdrawal from the operatic field I have discussed with him the possibility of using the Manhattan Opera House for my purposes. If there are any loopholes in his agreement with the Metropolitan which will allow him to let me have his theater I fancy he will take advantage of them."

Opera at Moderate Prices

"My plan is to give opera at moderate prices, chiefly, though not necessarily, in English, with part of the artists who are already under my management, and others whom I shall engage and with whom I am now negotiating. My repertory will include works not yet known in America and some, at least, of the operas I have produced here. With few exceptions, I believe every opera can be sung, if one has the right artists, in our vernacular. My concert tour," added Mr. Beecham, "has been postponed until next Spring or later."

In another interview Mr. Beecham has stated that he is determined to establish a permanent opera house in London and, if necessary, to spend \$2,500,000 in doing it.

"The two seasons of opera, one complete, the other now in progress, that I have organized this year and the season of three months that I shall begin at Covent Garden next October," Mr. Beecham says, "are part of my preliminary scheme to encourage and foster opera-going in London. Opera is not popular in London. It is supported because it is a social function, and without that help would be as unprofitable as concert giving. I want to make people realize that if they go to hear opera they will get something first class, something that will satisfy them, something that is worth the enormous expense attached to its presentation."

"My short season at Covent Garden last Winter, which included 'Elektra,' showed me what it cost to present grand opera. I found that on the average it cost about \$3,000 a performance. I do not expect to be able to keep my losses on my present season much under \$50,000, and they may easily reach double that amount."

Whether Mr. Beecham will be able to unite two such enterprises or not remains to be seen. In his present opéra comique season at His Majesty's Theater the attendance has been seriously affected by the mourning in court circles. His productions have all been made on an elaborate scale, and his losses have been considerable.

An Important Move in Pittsburg Orchestral Situation

[By Telegraph to MUSICAL AMERICA.]

PITTSBURG, June 8.—The Pittsburg Festival Orchestra, which succeeds the Pittsburg Symphony Orchestra, will begin a regular series of concerts here in November. Mme. Jomelli was engaged to-day as the first soloist, and prominent business men have already raised a guarantee fund of \$10,000. An option has been secured on Memorial Hall. Carl Bernthaler will direct the orchestra, and Frank W. Rudy will be the manager.
E. C. S.

MODERNISM IN PIANO PRACTISE

Louis Stillman Points Out the Path to Mental Concentration and Muscular Control

Louis Stillman, pianist, pedagogue and thinker, is a disciple of modernism in piano study and practice. "Why," says Mr. Stillman, "should piano pupils waste time practising numberless compositions of no later value or why should the pupil neglect the laws of muscular and mental development when advancement is to be gained by concentration and sane methods of practice?" As, he says:

"The pianist who ignores nature's laws must come to grief. He cannot arrive at the ultimate limits of perfection unless he knows the possibilities and impossibilities of his mind and muscles. A little attention and study of physiology and psychology will soon convince him that he is dealing with natural forces which have their limitations, no matter how strong he may be. My experience shows that women especially should give more attention to diet if they wish to make the most of themselves. They must be made to realize that in the final analysis all they think and feel must be expressed through muscular activity. Hence any muscular weakness diminishes the power of expression. Muscles generate energy with some kinds of nourishment better than with others."

"Harm must result from the incessant use of one group of muscles. It is not necessary to practise eight or nine hours a day to reach a maximum degree in a limited time. Four or five hours should be the limit of daily use of the muscles and periods of rest should be taken in between or else the tissues become diseased. Five hours of close concentration and muscular activity is about as much as the average worker can stand and maintain health. If



Louis Stillman During a Lesson. In the Upper Picture the Pupil Is Playing a Fortissimo Chord, the Unemployed Fingers Drawn Away from Keys; Small Picture Shows Pupil Playing Five-Finger Exercise on Table, Study for Concentration

he does not concentrate, he is wasting time; hence, it follows that nine hours will not benefit him mentally and will be injurious to his muscular and nervous systems. Indeed, it is not an over-statement to say that one hour of well-directed effort is worth hours of blind, purposeless

study. In the rush and turmoil of to-day how is it possible to accomplish anything without systematic, conscientious application? And it is an obvious truth that the musician, whose art is based upon emotion, stands most in need of mentalizing his efforts as much as possible, so far as his preparation and practise are concerned. The problem which presents itself is, How can the student employ the practice hours so that he is sure of achieving something of permanent value, which will not slip away from him at the critical moment, namely, when he wishes to exhibit his art before another.

"The present prevailing method seems all wrong, for it is the daily work of the student, aimless, shiftless, thoughtless, which comes to view; he has not schooled himself, has not trained his mind; how could he possibly train his fingers, or concentration, or his thoughts, concerning the art works he is attempting to interpret? What silly endeavor to try to put thought and feeling into his work during the crucial test, when he has spent hours and hours dreaming about something else, while it was in preparation. Hundreds of students do this, and the strongest words are not strong enough to characterize their method of procedure.

"Might makes right; but the giant of to-day must be an intellectual and psychological one rather than a physical giant. The pianist needs healthy muscles. Healthy muscles have certain definite requirements, chief among which are nutrition, exercise and protection from excessive use.

"Merely to feed muscles and exercise them to a prodigious degree of development, as is done by unscientific practice, entails an amount of exertion and waste which are of economic importance to the individual. This matter cannot be over-emphasized. Nature performs her duties in a manner not to be lightly assailed. Muscles require energy to do work. Energy is supplied in the form of food. The efficiency of the muscle depends upon its ability to consume nutriment. The training and strengthening of muscles is the process whereby their ability to consume fuel is gradually increased. The oxidation of food and development of energy by a muscle entail the formation of waste products, which in turn must be eliminated from the organism. When enormous amounts of waste products are accumulated, the strain put upon the system is not normal and leads to untold detrimental results, not only to them but also to the nervous system as well.

"It is a criminal waste of time to play

all of Czerny, Cramer, Clementi, and the thousand and one other studies which I practised in order to gain technic. Endless toil and effort culminated in a muscular condition which forbid work of any kind, once for three months, during which period massage and electricity were resorted to to restore normal conditions. If we hope to achieve permanent development, prosaic common sense must be our guide in obeying nature's laws in regard to activity and rest in using the more delicate muscles of the hand and forearm. Instead of using unscientific exercises, such as mentioned above (though, of course, if the student or teacher thinks these are musical and more beautiful than the works of the classic, romantic and modern masters, by all means play all of them), use a few of each, which will suffice and serve the double purpose of acquainting the student with the historical importance of these writers, and giving him ample means for acquiring all the technic their works can develop. It is not how many are played, but how they are played.

"Technical exercises should be used which isolate the separate sets of playing muscles. Concentration will develop and become a mind quality through using those technical exercises which have melodic and harmonic interest, combined with rhythmic problems, which in turn establish finger-thought and independence. Do the innumerable studies give the student concentration, keyboard facility or velocity? They do not, and the reasons are quite obvious. The player uses his mind at first in learning the notation, fingering, phrasing, etc. Soon, however, memory and reflex action will enable him to reproduce the printed page. Without concentration he loses control. Lack of control is usually accompanied by an over use of the pedal, which in turn annihilates the musical and esthetic elements.

"Keyboard facility is the ability to play with equal ease in any key. The student might play a million studies and never know the key-matter unless key or scale consciousness has been mastered separately. The expression 'I like flats better than sharps' shows marked weakness in this direction. The student acquires some velocity, but cannot control it because the principles that underlie it have been ignored, though his love for the music inspires him to learn such and such a piece, lack of concentration and finger-thought impels him onward at break-neck speed, which destroys all its beauty, and it is safe to assume that he will remain a shockingly bad pianist to the end of time."

SLUMP DUE IN OPERA SALARIES

Andreas Dippel Foretells Readjustment to Values at the Box-Office

What a slump in the salaries of opera singers may be expected another season was hinted at in an interview given out by Andreas Dippel, manager of the Chicago Grand Opera Company, when he arrived in New York from Europe, June 3, on the *Lusitania*.

"Things will be run on a strictly business basis in the future," said Mr. Dippel, "and the salaries of singers will be determined by their value at the box office. Now that there is not the same competition as last year there will be a readjustment of salaries for there is no reason why singers should not receive salaries more in proportion to what they are really worth than they have hitherto.

"Under the new condition the readjustment will undoubtedly take place, not only here, but abroad, and artists will probably find it as much to their advantage to seek American engagements as ever. Europe will be guided by America in the matter of salaries.

While abroad Mr. Dippel conferred with Cleofonte Campanini in London, signed a contract with Sammarco there and engaged Charles Dalmorès in Berlin. So far no contracts have been signed with Tetrzzini, Mary Garden or Maurice Renaud.

After a brief stay in Chicago, Mr. Dippel will leave for Europe again, rejoining his wife, who is convalescing from typhoid fever in Nice.

Tetrzzini Hopes to Return; Plans Not Matured

Writing from London, May 27, to American newspapers, Mme. Tetrzzini made the following statement of her position with reference to singing in this country next season:

"Having read in a number of American papers announcements of my singing at the

Metropolitan, New York; at the Boston Opera House, in Chicago, Philadelphia, Baltimore and other cities, I write to say that up to the present I have concluded no such arrangements with so many opera societies.

"The American papers have always treated me so courteously that I do not wish them to be deceived by any misstatements. I certainly hope and expect to return to America, and that at no distant date. I have already received a number of offers. I have entered into no contract, however, with the management of any of the opera houses mentioned. My plans for next season are not matured."

South American Composer Makes Début in Washington

WASHINGTON, D. C., June 3.—Another musician in the diplomatic circle made his début this week, in the person of Emilio Murillo, a composer of Colombia, South America, who is in this country to spread the renown of the music of his fatherland. Mr. Murillo appeared yesterday at a concert for the benefit of the sufferers from the Costa Rica earthquake, and rendered two of his own piano compositions to the great pleasure of his audience. The music proved out of the ordinary, with a plaintive strain that was of moving effect.

New Leo Fall Music Play

LONDON, June 4.—"The Girl in the Train," a musical comedy adapted from the German of Victor Leon, music by Leo Fall, composer of "The Dollar Princess," was produced at the Vaudeville Theater to-day. The music is full of piquant melodies.

Heinrich Conried Mausoleum

A handsome mausoleum, in which will rest the body of the late Heinrich Conried, manager of the Metropolitan Opera House, who died in Europe in April, 1909, was dedicated June 5 in Mount Neboh Cemetery, Queens Borough, New York.

Laura E. Morrill's Summer in Europe

Laura E. Morrill, the vocal teacher, will sail for Europe on June 14, returning September 27 to begin her teaching season on October 1. There are many new pupils enrolling at present for the coming year.

Dr. Ziegfeld Departs for Europe

Dr. F. Ziegfeld, president of the Chicago Musical College, sailed Tuesday aboard the *Kaiser Wilhelm II*, for his annual trip to Europe.

Macmillen Secured for Memphis Concert

MEMPHIS, TENN., June 3.—Francis Macmillen has been engaged by Mrs. Cathey as one of the features of her big concert course for next season.

ADAMOWSKI TRIO TO SPEND SUMMER IN EUROPE



BOSTON, June 6.—The Adamowski Trio will spend the greater part of the Summer in Europe, Mme. Szumowska-Adamowski, the pianist, having already departed for Paris, from which place she will go to Morges to spend several weeks with Paderewski. Her husband, Josef Adamowski, the cellist, will sail June 18, and Timothée Adamowski, the violinist of the trio, will also leave for Europe this month. All three will visit their former home, Warsaw, Poland, and will return to

this country in the early Fall for the musical season.

The accompanying group-picture was taken for MUSICAL AMERICA on board the *Cymbric*, on which Mme. Szumowska-Adamowski and her two children and Mrs. Timothée Adamowski sailed for Liverpool. From left to right the picture shows Mme. Szumowska, Timothée Adamowski, Mrs. Timothée Adamowski and Josef Adamowski. The two beautiful children of Mme. Szumowska nad Josef Adamowski are standing in the foreground. D. L. L.

THE MUCH-MALIGNED ACCOMPANIST

His Tribulations and His True Functions as Nordica's Accompanist, André Benoist, Sees Them—Singers More Difficult to Work with Than Instrumentalists—The Curious Attitude of the Average Audience

THE accompanist is perhaps the most maligned component of the artistic cosmos. Nine-tenths of concertgoers are ignorant of his tribulations and few have the correct idea of his true functions. "The accompanist! Oh, he should just play the piano part very softly and never for a moment be heard above the soloist. He should listen very carefully to the singer or player and always follow his wishes for fast or slow, right or wrong. Otherwise—well, we should be just as happy if he didn't exist."

Such is the creed of the musically illiterate! How different the description of the ideal accompanist, the accompanist of the future, indirectly formulated a century ago by Schubert: "The manner in which Vogel, the tenor, and I, at the piano, unite in the performance of a song so that for the moment we seem to be one greatly astonishes folks."

Now the type of art song written since the days of Schubert calls for precisely such an accompanist—a true artist, who shall mingle the individuality of his own task with that of the soloist, seeking neither unduly to exalt or humble himself. But, thanks to artistic vanity and public ignorance, how many such are in evidence today?

On this topic some highly interesting information was recently furnished MUSICAL AMERICA by André Benoist, whose work with Mme. Nordica and other eminent personages has called forth praise about as ardent as the accompanist of to-day can legitimately expect.

"While the vast majority may not appreciate the fact, there are three classes of accompanists—those who take home their music several days before the concert and fairly kill themselves studying it; those who have played six hundred or more recitals with one and the same artist, and those who are obliged to go on at the last minute, without previous preparation, completely subject to the caprices of a singer or player with whose methods he is entirely unfamiliar."

"Need I add that of the successful ones in these three branches the last is by far the most entitled to whatever laurels may come to him. I know it is not the fashion to devote more than a few lines of newspaper space at most to the accompanist's official glorification. But none the less, it

makes a distinctly humorous impression on one who knows each side of the story to hear Mr. So-and-So exalted above all others as a great and noble exponent of the art of accompaniment, when the truth of the matter is that the gentleman has been traveling the length and breadth of the country with the one singer or player, doing the identical list of works over and over again for months and months at a time. Is it a wonder he understands the idiosyncrasies of the person with whom he is co-operating in a way to avoid all contre-



André Benoist at His Piano

temps? Is it a wonder that an actor who has played the same rôle six hundred and eighty times should be quite familiar with it?

"If you can number yourself in the first class I mentioned you are lucky in having sufficient time for preparation. The rest are those who must be musicians to their finger tips, who must instinctively, as it were, grasp the artist's desires, no matter

how far the results carry him from his customary ways. Oftener than not it is just a matter of nerve. When I first started out it was under such peculiar circumstances. Thibaud, the violinist, was in need of an accompanist for a recital to be held on a Tuesday afternoon. On Saturday Mr. Wolfsohn rang me up, asking me if I knew the César Franck sonata well enough to help things out. "I know it backward and forward," I answered, although I had never seen the thing in my life. "Very well, then," came the response, "he will rehearse with you on Monday." So I hurried down to Schirmer's and bought the César Franck sonata, and by practising with a will I managed to pull through the rehearsal and performance. I had another experience of a similar kind last year, when Mischa Elman's pianist was taken ill. I was sent down to the Knickerbocker Hotel, and I found the violinist in a terrible state of nervousness and excitement. His concert was to take place in Hartford, and one of his principal numbers was the Mendelssohn Concerto. That is not so stupendously exacting, but you know what kind of a temperament Elman has. There was no time for rehearsal, and I had never played with him before.

"I take this passage in this way and that in that way," he managed to inform me, and that was as much preparation as I had. On the train we didn't mention a word about music—we told jokes. The concert took place, and I am glad to say that things went off very well.

"The attitude of audiences toward accompanists and accompaniments is slow, very slow in changing. It is curious how many persons believe that the more softly an accompanist plays the better he must be. It is this state of mind which prompts them to disregard the instrumental preludes, interludes and postludes, which have been developed to such a marvelous degree in the songs of the modern writers. The old-time 'accompaniments'—cheap musical devices mostly—have disappeared, but still audiences have not the sense to open their ears to the exquisite melodies and highly colored harmonies with which they have been replaced, the beauties of which sometime making even the voice seem a disturbing element. People cannot understand that they are quite as important as the voice, and oftentimes more so.

"The vanity of singers in appropriating the applause to themselves also helps to diminish the importance of the accompanist in the public's estimation. That is generally true of the smaller and least significant vocalists. The truly great ones, such as Mmes. Nordica, Sembrich, Schumann-Heink and Gadske, display a most charming spirit in this respect, and never fail to bring out the pianist to share in the applause. As for Mme. Nordica, she is endeavoring—and succeeding, I am happy to say—to restrain the hearers from applaud-

ing her before the accompaniment is ended. Any one who has heard her will remember that her whole demeanor after the vocal part is ended is one of defiance; it is magnetic, and seems to convey her wishes to every one in the house, preventing them from displeasing her.

"The question of such *contretemps* as dropping one's music, turning two pages at once or disagreeing with the soloist in matters of tempo is one that always causes uneasiness. I once fell into such a difficulty while playing for Herbert Witherspoon, and I shall not forget it in a long time. On another occasion, when I was accompanying De Gogorza, he suddenly stopped singing in the middle of a song and turned toward me in apparent anger, though I knew that the mistake was not mine. But immediately his expression changed, and, turning to the audience, he said: 'Ladies and gentlemen, the fault was mine, after all. I forgot the words.' It was a manly and charming thing of him to do, and I have always admired him for it.

"As to the relative difficulties in accom-



Mr. Benoist and His Two Children in a Playful Mood

nating singers or instrumentalists, I believe the latter to be less trying. A violinist or cellist has generally played in an orchestra, and hence is disciplined to avoid exaggerations and liberties. A singer is not. He has been accustomed to having things as he wants it, and so you must constantly be on the lookout." H. F. P.

SEATTLE SEASON'S BRILLIANT CLIMAX

New Cantata by Henry Hadley
Festival Feature—Damrosch
Orchestra Assists

SEATTLE, May 26.—The Ladies' Musical Club closed its season with a two-days' festival May 18 and 19, when the principal attraction was the New York Symphony Orchestra, under Walter Damrosch. Two programs were given to large audiences, and in every way the festival was a fitting climax to the splendid series of concerts offered this year under the auspices of the club. The program of Thursday evening was entirely Wagnerian, and enlisted the services of a large local chorus, in addition to the soloists and the orchestra. On Friday evening the program was more varied, and included, besides orchestral numbers, a cantata for chorus, soprano and baritone solos and orchestra, "In Music's Praise," by Henry Hadley.

The performance of the cantata was conducted by the composer and was greeted with hearty applause. The work is most effective, and the chorus and soloists sang it splendidly, thereby considerably raising Mr. Hadley's already high reputation in this city. The chorus for this festival was largely trained by Bowman Ralston, who has had much success as a choral conductor. The playing of the orchestra under Mr. Damrosch was a delight to all for its beauty of tone and perfection of detail. The soloists of the festival were: Sara Anderson, soprano; Nevada Van der Veer, alto; Reed Miller, tenor, and Marcus Kellerman, bass.

The wonderful *lieder* singer, Wüllner, appeared in recital at the Unitarian Church May 2, and gave a program that roused his audience to a high pitch of enthusiasm.

This makes his third appearance in Seattle, and with each recital he appears to improve. Perhaps, however, it is the audience that improves and learns more each time to appreciate him and his great art.

On Wednesday morning, May 25, occurred the last of the series of musical mornings given in West Seattle to appreciative audiences by Mrs. Grace Farrington Homsted, a soprano who is making steady progress in her art. For this last recital Mrs. Homsted gave a program of songs by American composers.

The musical season is practically over, although the crop of pupils' recitals is with us. One of the most interesting of these was that given by pupils of the class of A. F. Venino. F. F. B.

New Stojowski Composition to Have New York Hearing

Sigismond Stojowski's new work, "Prologue, Scherzo and Variations," the first performance of which is to take place at the Lemberg Festival given in commemoration of the Chopin centennial in October next, with Paderewski at the piano, has been accepted for performance in New York by Gustav Mahler, with the Philharmonic Orchestra next season. Mr. Stojowski will play the work at the New York performance. In addition to Mr. Stojowski's performance as pianist next season with the New York Philharmonic Society, he has been engaged by Walter Damrosch, of the New York Symphony Orchestra, for one of the early concerts.

Mme. Osborn-Hannah Off to Europe

Jane Osborn-Hannah, the Chicago soprano, sailed for Europe Tuesday on the *Kaiser Wilhelm II.* She will be met at Hamburg by her husband, Frank Hannah, who is Consul at Magdeburg. Mrs. Hannah has announced her appearances with the Chicago Grand Opera Company. She also rejoined the Metropolitan Opera Company of New York, and expects in addition to make a concert tour.

ZEROLA HAILED AS REMARKABLE TENOR

London Critics Say of Covent Garden Appearance That He Has a Voice of the Caruso Type

LONDON, ENG., June 1.—Nicola Zerola, the Italian tenor who comes to Covent Garden from his successes in opera in New York and Philadelphia, is proving to be the tenor discovery of the season. Though while in the United States last season he was compared with Tamagno, London critics go even further in their praise, and add that Mr. Zerola is also a tenor "of the Caruso type."

Mr. Zerola made his début as *Rhadames* in "Aida," singing with a dignity and fullness of voice that marked him as one of the foremost operatic artists of the season. In addition to his robust voice, which fills the large auditorium without the slightest forcing, Mr. Zerola is possessed of a fine temperament, and is a good actor and singer of wide experience.

A large audience was present to judge of the new tenor, who was given a great ovation, in which all parts of the house participated with equal cordiality. Without effort, in the declamatory portions of the rôle, he lost no opportunity of using a well-controlled legato, and in the beautiful final duet he brought to bear upon his part a *mezza voce* which should be the envy of more than one successful artist. His high notes, of which he was not sparing, were of ringing stability, and though they dominate the orchestra there was no undue exertion. Taking all in all, he sang magnificently, with an abandon and passion, and roused to great enthusiasm an audience that was at first inclined to be apathetic.

The critics of the various papers admit that, while Mr. Zerola came with a big reputation, he has lived up to it, and a little more. The general impression conveyed by the notices is that in Mr. Zerola London has found a tenor of the true dramatic type, the possessor of a remarkably fine voice and temperament, and an actor of ability. He will appear later as *Otello*.

Cavaleri Cancels Contract to Sing in South America

PARIS, June 4.—Lina Cavaleri has decided to cancel her contract to sing this Summer in Buenos Ayres and Rio de Janeiro because of a threatened attack of appendicitis which her physicians informed her a long sea voyage would surely aggravate. Her fiancé, Robert Winthrop Chanler, of New York, is here, and some stories have had it that the change in plan was due to a desire to hasten their marriage.

Fritz Kreisler Sails for England

After being in this country since October and playing during that time in more than seventy concerts, Fritz Kreisler, the Austrian violinist, sailed from New York June 4 on the Hamburg-American liner *Amerika*. Mr. Kreisler goes first to London, where, on June 13, he will play with the orchestra in Queen's Hall. After a series of concerts in England, Mr. and Mrs. Kreisler will start on a walking tour through the Black Forest. Next season the violinist is to tour in Australia, but he will return to America for the following season, under the management of the Wolfsohn Bureau.

Louis Bachner to Locate in Berlin

Sailing on the *President Grant* Wednesday was Louis Bachner, the American pianist who has been a member of the Peabody Institute faculty for the last two years. Mr. Bachner has resigned from the Peabody Institute, and will devote himself to concert work and instruction in Berlin in the future.

NORFOLK'S PICTURESQUE FESTIVAL BRINGS COLERIDGE-TAYLOR TO THIS COUNTRY

Norfolk Composer Conducts His Own Works and Many Celebrities Participate in and Attend Concert Series Given in Carl Stoeckel's "Music Shed" — Litchfield County Choral Union Directed by Dr. Arthur Mees

In the presence of a distinguished audience, and with the assistance of such artists as Fritz Kreisler, Yolanda Mero, Alma Glück, Gertrude May Stein, George Hamlin, Herbert Witherspoon, Arthur Mees, Henry P. Schmidt and Samuel Coleridge-Taylor, the fifteenth and sixteenth meeting and concert of the Litchfield County Choral Union were held in Carl Stoeckel's "Music Shed" on the grounds of his residence in Norfolk, Conn., on the evenings of June 1 and 2. Except for the glowing reports of these entertainments given by those who have been fortunate enough to have been present little is known of them by the general public in spite of the fact that the concerts have been held yearly since the founding of the Litchfield County Choral Union as far back as 1899. The truth of the matter is that an atmosphere of absolute privacy surrounds them, admission being by invitation instead of by ticket, and advertising of all kinds and conditions being strictly eliminated. Honor to the composer and his work under the most ideal conditions is the worthy aim of these semi-festivals.

No pains have been spared by Mr. Stoeckel to make these affairs worth while. During the past few years several of the foremost American composers have written and conducted works expressly for the Litchfield County Choral Union, among them being Horatio Parker and George Chadwick. This year Samuel Coleridge-Taylor was brought over from England to conduct his own "Hiawatha's Wedding Feast" and "Death of Minnehaha," in addition to his "Rhapsody Dance for Orchestra," a work composed expressly for the occasion, and next year a similar distinction will befall Henry Hadley. In the audience were such well-known figures of the musical world as William H. Cook, president of the Worcester Festival; Paul B. Morgan, of Worcester, Horatio Parker, Arthur Woodruff, Maud Powell, H. Godfrey Turner, Clara Louise Kellogg-Strakosch, Mrs. Dudley Warner and a large number of others.

The little "shed" in which these concerts originated sixteen years ago has, thanks to generous additions, grown into quite an ideal edifice for musical purposes, perfect from the point of view of comfort, perfect in its picturesque surroundings and, best of all, perfect acoustically. Only recently it has been enlarged by thirty additional feet. An idea may be gained of its present dimensions by the fact that it accommodates 1,650 persons. A garden path by which it is



From Left to Right: Samuel Coleridge-Taylor, George Hamlin, Maud Powell, Mrs. Arthur Mees, Gertrude May Stein, Mr. Bassett and Dr. Arthur Mees. The Photograph Was Taken by H. Godfrey Turner, Who Was One of the Guests

reached is covered by a sort of hardwood flooring and leads through a mass of lofty rocks along which are strung rows of electric lights and torches, the latter used should any mishap occur to the former.

At the first of the two concerts held in these delightful surroundings the program consisted of Verdi's "Requiem" sung by the Litchfield County Choral Union under the conductorship of Richmond P. Paine and Arthur Mees, with Alma Glück, Gertrude May Stein, George Hamlin and Herbert Witherspoon interpreting the solo portions. The performance of this work was occasioned by a desire to honor the memory of deceased honorary and active members of the Choral Union. The second part of the evening was devoted to renditions of Tchaikovsky's second piano concerto by Yolanda Mero, Liszt's "Les Préludes" and the late Robbins Battell's Choral "Sweet is the Work, My God, My King." In both the first and the last number the chorus gave a wonderful exhibition of ensemble virtuosity, its 450 members singing with a smoothness of execution, tonal beauty and thorough intelligence and sympathy that stamped them

as veritable mastersingers. Each of the four soloists was in the best of vocal condition and what this statement implies need not be discussed in detail at this late date. Miss Mero gave a forceful and brilliant interpretation of the exacting concerto and was welcomed at its close with storms of applause. The Liszt symphonic poem, as well as the concerto accompaniment, was superbly played by the orchestra of 75 New York musicians under Henry P. Schmidt's able direction.

Even more brilliant was the concert on the following day when Samuel Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Death of Minnehaha," under the composer's own baton, were the *pièces de résistance*. At Mr. Coleridge-Taylor's first appearance he was accorded a notable ovation, the audience rising *en masse* to receive him. Inspired by his presence and his wonderful directorial abilities the singers gave of their best, bringing out all the remarkable charm, color and dramatic power of these remarkable scores. Alma Glück, George Hamlin and Herbert Witherspoon in the soprano, tenor and basso

roles respectively fairly outdid themselves.

After the two cantatas Tchaikovsky's "Nutcracker Suite" charmed the audience with its brief but enchanting melodies, and Miss Glück sang with that combination of sweetness and brilliancy that never fails to delight her audiences, an aria from "The Barber of Seville." And then, when it seemed as though the most insatiable music lover could scarcely hope for more came Fritz Kreisler with a performance of Lalo's "Spanish Symphony." "Perfection" is generally the only word in which one can adequately sum up this violinist's achievements and it must again be made to serve for his work on this occasion. The concert was brought to a close with Coleridge-Taylor's new "Bamboula Rhapsody Dance for Orchestra," which was heard for the first time. It proved a sprightly and brilliantly scored composition, and under his leadership was played in a manner to bring forth all its beauties.

The two days' entertainment was brought to a close with a dinner given by Mr. Stoeckel at his residence in honor of his distinguished guests.

Macmillen for Chicago Opera Sunday Concerts

CHICAGO, ILL., June 6.—Francis Macmillen has been engaged as one of the star attractions at the Sunday night concerts of the Chicago Opera Company next season.

Rose Bryant's Success in New Britain

Rose Bryant, the contralto, was very warmly received at the concert given on May 17 at the First Presbyterian Church, New Britain, Conn. She sang songs by Campbell-Tipton, German, Gounod, Bond

and Donizetti, and was obliged to add an encore in response to the delighted applause. She was in excellent voice, and demonstrated her ability very strikingly in the diversified types of songs which she offered.

Helena Lewyn for Ohio Teachers

Helena Lewyn, the young pianist, has been engaged by the Ohio State Music Teachers' Association to give a recital before that important organization on the occasion of the convention at Columbus, O., June 29.

Jules Falk Departs After Busy Season

After a season fraught with unusual activity Jules Falk, the violinist, leaves for Brussels on June 11 to fill important engagements on the Continent. He will return in October for a second American tour. His career in America this season has been a series of triumphs and his work

has received the unstinted approval of critics throughout the country. His solo appearances, recitals, alone and in conjunction with Mme. Schumann-Heink, as well as with the Philadelphia Orchestra and other notable organizations, have won for him enviable artistic prominence—thus duplicating his successes in the principal musical centers of Europe.

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CHARTER FOR PHILA. OPERA CO.

New Institution Will Be Known as the Metropolitan Opera House
Company of Philadelphia—Pupils' Recitals of the Week

PHILADELPHIA, PA., June 7.—The interests which recently bought the Philadelphia Opera House from Oscar Hammerstein have applied to Governor Stuart for a charter for the new company, which is to be known as the Metropolitan Opera House Company, of Philadelphia. The names in the application, which was presented by T. DeWitt Cuyler, as counsel for the company, are: W. Lyman Biddle, J. Gardner Cassatt, Thomas DeWitt Cuyler, Rudolph Ellis, George H. Frazer, Clement A. Griscom, Alfred C. Harrison, James McCrear, J. F. McFadden, Henry Pratt McKean, Clement B. Newbold, Edward T. Stotesbury, Charlemagne Tower, Alexander Van Rensselaer, Charlton Yarnall, Otto H. Kahn, Clarence H. Mackey and William K. Vanderbilt.

A part of the application states that the intended corporation is "for the purpose of constructing or acquiring, establishing or maintaining a building or buildings in Philadelphia and elsewhere wherein operatic, theatrical and other kindred performances and other entertainments may be presented."

Open air music has received something of a set back this season by reason of the bad weather which has kept the people away from the public parks. It has been either too cold or rainy for more than a week now for music-lovers to risk taking cold and possibly pneumonia so most of the bands have been playing to large assemblages of empty benches.

Philadelphia is particularly fortunate, musically, in Summer and it is safe to say that no city in the country has more free concerts of the highest standard than this. Consequently it is a disappointment to the public as well as the promoters of these musical treats when the weather man interferes with the enjoyment of the same.

Conway and his band are the attraction at Willow Grove Park, which has now become famous the country over for its high-class musical programs. The band performs every afternoon and evening and when the weather permits there is always a large and thoroughly pleased audience. The Municipal Band and the Philadelphia Band, the latter composed chiefly of members of the Philadelphia Orchestra, are kept busy. The latter organization performs three nights a week on the City Hall plaza in the business center of the city. This innovation was started last Summer by Mayor Reyburn and met with such immediate success that it was decided to continue it this Summer. The Municipal Band plays in the various city parks on different nights.

The music schools and conservatories are closing their seasons and commencement exercises are now in order. On Saturday evening last the graduating class of the Philadelphia Musical Academy gave a concert, every one of the graduates showing the results of careful and competent training.

The graduates in the piano department were: Katherine A. Rowan, Blanche Eynon, Isabel Ferris, Elizabeth Gest, Jenny Ginzburg, Bessie Hawthorne, Carrie Kaufman, Helen Price, Sarah Reynolds, May Staake, Mabel Slifer, Sophia Shaffer, Elsie Samans, Nina Voight and Edith Wesley. All of the numbers played by the graduates were performed with skill and technical efficiency. Miss Rowan particularly distinguished herself by her interpretation of "Love's Dream," No. 3, by Liszt, which she performed with an artistic understanding of the composition and splendid technic.

The pupils of Louis Sobelman appeared in concert at Griffith Hall. Works by Godard, Mendelssohn, Beethoven, Meyerbeer, Keler Bela and other masters were performed in an entirely satisfactory manner.

The pupils of William Hatton Green, assistant director of the Leschetizky Piano School, gave their annual recital last evening in Westchester, Pa., near this city. Numbers were played by Helen Brook, Marion Smedley, Francis Shields, Ruth Grim, Lavinia King, Martha Young, Virginia Hawley and Arthur Wilson.

Marie Louise Githens Trimble, soprano, and Joseph S. McGlynn, tenor, will be the soloists at the Sunday evening concert on the Steel Pier, Atlantic City, N. J., next Sunday.

Bringing honors for themselves as well as for Philadelphia, the members of the Scandinavian Glee Club, of this city, have returned from New York, where they took part in the four days' festival of song given

by United Swedish Singers of America. At the convention held in connection with the festival Philadelphia was selected for the next Swedish singing festival in 1912. In addition to this honor the Philadelphia singers secured the election of Captain Alfred J. Erikson as national president of the United Swedish Singers; Abel Holmstrand was chosen as festival secretary, and C. G. Bergendahl was named as treasurer.

The Scandinavian Glee Club, which is a young society, having been organized less than three years ago, will start at once to lay plans for the 1912 festival and the members say they will bend all their energies toward making the affair the greatest in the history of the national organization. The officers of the club are: President, Abel Holmstrand; secretary, William Wennstrom; secretary-treasurer, C. Bergstrom.

GIRAUDET SAILS; PREDICTS BIG OPERA FUTURE HERE

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Voices



ALFRED GIRAUDET

The recital given last week by the students of the opera class at the New York Institute of Musical Art was most gratifying to those who attended, as all the young singers, some of whom are not preparing for the stage, and only take opera courses as a side line, measured up to a very high standard of excellency. It was a



Mrs. Walter Bowne and Mrs. E. P. Dunham, Two of Mr. Giraudet's
Promising Pupils

triumph for A. Giraudet, the famous basso, late of the Paris Opéra, who, after an absence of two years, has again taken up the directorship of the opera class. M. Giraudet, who sailed Thursday on the *Touraine*, declared that the outlook for opera in America was most encouraging, every year showing a larger crop of native talent.

"Years ago," M. Giraudet said, "American singers were too much in a hurry. Their ambition was to make their debuts after one or two years of study. That was a mistake. It takes years to develop a voice fully or to mellow it down to a really musical tone. Americans were trying to accomplish in one year a task to which an European devotes five years, and they were bound to fail. Business methods don't go in art. Business means excitement, hurry, fight. Art means balance, repose, peace."

"I had some very remarkable pupils this year, all Americans but one—Louis Rousseau, a splendid tenor from Roumania. There were Lillian Eubank, a powerful

contralto, with a Valkyrie-like stage presence; Mrs. Walter Bowne, a delightful soprano with a perfect mastery of *nuances*; Mrs. E. P. Dunham, with her vibrant, temperamental voice; Ada H. Reedy, a serious, intelligent interpreter of modern as well as classical music, who as a teacher will be one of my best disciples; A. S. Hanaberg, a young singer of great promise, and others. "The day is near when American audiences will be able to listen to opera given with an all-American cast."

"AIDA" IN CHICAGO BY THE ABORN OPERA

Excellent Performances in Which
Domenico Russo Shows His
Quality as a Tenor

CHICAGO, June 6.—The Aborn Grand Opera Company last week made one of the most pretentious revivals of "Aida" ever witnessed at popular prices in McVicker's Theater, both for beauty of mise-en-scene and power of ensemble. Conductor Emmanuel made good use of the comparatively limited forces in hand and had excellent co-operation in stage manager Temple, an original and strict disciplinarian, who has been getting splendid work out of the chorus. Joseph Sheehan appeared as *Rhadames* the first night and has since alternated the rôle with Domenico Russo, an eminently reliable tenor, praiseworthy in filling all the big musical moments as well as giving value to the traditional action of the rôle.

Tenor Russo has done yeoman service thus far this season by spirited investment of the leading rôles in this popular operatic enterprise and deserves great credit for his work.

Lois Ewell, who aroused immediate attention and admiration by her wonderful impersonation in the leading rôle of *Madame Butterfly* emphasized her personal triumph anew in the title rôle of "Aida." She not only looks well as the savage Princess, but acts the part acceptably and sings it brilliantly. Bertha Shalek, a newcomer, graced the rôle of *Amneris* and was acceptable to the audience.

Hugh Anderson, a local singer, gave depth, richness and resonance of tone to the part of the *King*. Another brilliant Chicagoan is H. L. Waterous as the *High Priest*, and Chicago's best known basso cantante, William Beard, who was called suddenly to assume this difficult acting rôle of *Amonasro*, gave it with surprising dramatic fire and vocal finish. Another new singer of promise from the East was Marie Victor, a soprano, who sang the title rôle in surprising fashion, considering it was her first appearance. She is a pupil of the famous Victor Maurel, and certainly her vocal method reflected credit upon her preceptor. She has a voice of acceptable freshness and brilliancy with fine timbre, particularly in the upper portion. Her acting is still amateurish, but it gained in value with each succeeding appearance toward the latter end of the week. C. E. N.

HELEN ALLEN HUNT'S PUPILS

Interesting Program Given by Vocal
Students in Boston

BOSTON, June 6.—The recital in Faelton Hall last Saturday afternoon, by pupils of Mrs. Helen Allen Hunt, the contralto, brought out a large and very enthusiastic audience which listened to a program of unusual excellence. The accompaniments of Lida Low added much to the pleasure of the afternoon. Those who took part and their numbers follow:

Nellie Erwin, "Caro mio ben," Giordani; Lillian Tripp, "Shen Van," Beach; Lucy Smith, "Ah lo so," from "The Magic Flute," Mozart; Edna King, "Irish Love Song," Lang; Jessie Orr, "An Open Secret," Woodman; Edith Dixon, "O Lord Most Holy," Franck; Marion Washburn, "After," Beach; Ruth Sleeper, "With Verdure Clad," from "The Creation," Haydn; Eleanor Lovell, "Open the Gates," Knapp; Marguerite McIntosh, "Before the Dawn," Chadwick; duet, Misses McIntosh and Sleeper, "The Passage Bird's Farewell," Hildach.

Of the features which characterize the singing of Mrs. Hunt's pupils, those of diction, phrasing and intonation stand out conspicuously. These points and interpretation are always noteworthy in Mrs. Hunt's singing and it is evident she has an unusual ability to impart her own methods to her pupils. There was a professional quality to the recital which is rarely noticed in pupils' recitals.

Mrs. Hunt sails Wednesday on the *Lusitania* for her summer in Europe, during which she will probably sing in Paris and other cities. D. L. L.

Julian Edwards Recovering

YONKERS, N. Y., June 4.—Julian Edwards the composer, who has been very seriously ill at his home here, is recovering.

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WAINWRIGHT PUPILS GIVE RECITAL

New York Soprano's Students Display Excellent Voices at the Waldorf-Astoria Musicale

Beatrice Wainwright, soprano and teacher of voice, presented certain of her advanced pupils in recital at the Waldorf on Tuesday evening, May 31, and also added to the interest of the program by singing two numbers herself. Those who appeared were: Matilda Van Houten, Christine Van Wagenen, Lillian Fowler, Myra Jennings, Adele Gaiten, Margaret Thompson, Katherine Noyer, Florence Muller, Sara Wolfsohn and Mrs. John Foxlee. The program was:

"Like the Lark," F. Abt.; "Connais-tu le Pays?" A. Thomas; "In May-time," O. Speaks; "Air of Salomé," Massenet; "Le Papillon et la Fleur," Faure; "I Am Not Fair," Tosti; "Bel Raggio," Rossini; "Schön Ist in die Nacht," Bangert; "Im Volkston," H. Harthan; "Batti Batti," Mozart; "Nymphs and Shepherds," Purcell; "Mon Cœur s'ouvre à ta Voix," Saint-Saëns; "Adieu Forêts," Tschalkowsky; "Polly Willis," Arne; "Un Bel Di Vedremo," Puccini; Ariette, Vidal.

The several pupils showed good training in that the voice production was correct and the interpretative sense highly developed. Miss Van Houten sang the aria from "Mignon" with fine control and legato and not only displayed a good natural voice, but also an innate musical sense. Miss Fowler gave a good rendition of the "Hérodiade" aria and Miss Thompson delivered successfully the florid passages of the "Bel Raggio" aria. In two German songs Miss Noyer proved an excellent diction, in the Saint-Saëns aria Miss Wolfsohn showed

BEATRICE WAINWRIGHT

much temperament. Mrs. Foxlee sang with assurance and good style and exhibited her voice to advantage.

Miss Wainwright is an artist of ability, the possessor of a large and sympathetic voice and a personality that adds greatly to the fineness of her interpretations. The aria from "Madama Butterfly" was beautifully sung and was received with most hearty appreciation. Her second number, an unfamiliar ariette by Vidal, proved to be an excellent medium for the display of Miss Wainwright's talents.

Baltimore Students in Recital

BALTIMORE, June 6.—A students' recital of special interest was given by pupils of Harry Montandon Smith at Albaugh's Theater Wednesday evening. The program included excerpts from "Martha," "Rigoletto," "Faust," "Lucia di Lammermoor" and other standard operas. A female quartet

sang selections from Nevin and Coombs, and there was a woman's chorus and a male chorus. The program concluded with Pinuti's "Eldorado," by a mixed chorus. The participants were Lemuel T. Cooksey, James M. Price, B. Stuart Weyforth, Ethel R. Setzer, Mrs. W. Allen Woolford, John J. Duffy, Jr., Mrs. Edgar F. Hahn, William

O. Weyforth, Jr., Anita H. Feldhaus, Louis C. Wessel, Ernestine K. Langhammer, Edith Frances Griffin, Gussie Strube. A feature of the recital was the accompaniments of Marie R. Smith. Harry Montandon Smith is choir director and bass soloist of First Presbyterian Church. W. J. R.

TINA LERNER'S SEASON

Pianist Sails for Europe After Successful Tour of the Country

Tina Lerner, the Russian pianist, sailed June 8 on the *President Grant*, after a brilliant and most successful tour of America. She appeared nine times with orchestra and was heard in recital throughout the East and Middle West. Opening as soloist at the Worcester Festival this popular artist appeared in New York, Boston, Philadelphia, Baltimore, Montreal, St. Louis, Minneapolis, Pittsburg, and many other cities. She closed her season at the Ann Arbor Festival, playing the Chopin F Minor Concerto with the Theodore Thomas Orchestra. The *Detroit Journal* of May 21 said: "Miss Lerner enthused her audience to a point it had not reached at any of the previous concerts by her performance of the Chopin Concerto. She played with wonderful delicacy and poetic understanding."

She won most enthusiastic praise from such eminent critics as Philip Hale, Louis C. Elson, Henry T. Finck, H. T. Parker, O. B. Boise and Regal and completely captivated her audiences on each of her appearances. Miss Lerner is returning to Berlin and will re-appear in England and on the Continent the coming season.

Arranging Tours for Tollefsen Trio and Caroline Hudson

A tour of considerable interest is being arranged by Manager Anderson for the Tollefsen Trio and Caroline Hudson, soprano. The company will go West in October and bookings have already been completed for Ohio, Indiana, Illinois, Minnesota and North and South Dakota. Another tour is also being planned for later in the Fall to include the South.

A recital of chamber music was given by Mrs. Sara A. Vogel at the Dromgold studio, No. 531 West York avenue, York, Pa., June 3, as the first of five musical programs by pupils of Mrs. T. E. Dromgold. Mrs. Vogel was assisted by Harvey Messerley, soloist of the First Presbyterian Church, tenor, and William Fisher, soloist, First United Brethren Church, bass, both of New York. The accompanist was May Brodbeck.

ST. LOUIS ENJOYING OPERA IN ENGLISH

Aborn Company's Performance Draw Big Audiences—Farewell to Albert Robyn

ST. LOUIS, June 4.—On May 23 the Aborn English Opera Company opened a three weeks' engagement here at Delmar Garden, and despite the wintry weather which has been prevailing here since their arrival, they have had very good audiences. Their opening opera was "Il Trovatore," which they gave for the first three evenings and matinee, followed by "Rigoletto." For the second week's offerings they presented "Lucia" and "Martha," and all have been very well sung. The company consists of Bertha Davis, Helen Newcomb, Edith Helena, Hattie Belle Ladd, Margaret Jarman, Harry Davies, Harry Luckstone, George Crampton, Sig. Sacchetti (who sings in Italian) and several others. The orchestra, under the direction of Brahm Van der Berg, performed very well. The opening opera for next week will be "Faust."

Alfred Robyn, the composer and organist, who has taken his departure for Brooklyn, where he will play, was given a rousing reception here this week on Wednesday afternoon and evening. Students, school children, premier local instrumental and vocal talent and the Amphion Club, of which he was the director, all took part. It was undoubtedly one of the most interesting entertainments ever given a departing musician in this city. By Mr. Robyn's departure, St. Louis will lose one of its best authorities on music.

Nola Locke, the young soprano, who has been singing at the Forest Park Highlands this week with Cavallo's Band, has renewed her engagement for another week.

Anna Helene Thrane, a post-graduate pupil of the Kroeger School of Music, gave a very interesting recital at Musical Arts Hall last night. A large and cultured audience was in attendance.

There were several minor pupils' recitals this week, and the graduating exercises of the various larger schools and conservatories will be held within the next two weeks. The Beethoven Conservatory graduation is looked forward to with much interest. H. W. C.

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Dear MUSICAL AMERICA:

I wonder who E. S. H., of East Orange, N. J., is. At all events, he is a man who strikes from the shoulder. He writes a letter to the New York *Saturday Times Review* in praise of a criticism of Nietzsche which had been contributed to the paper by Dr. Joseph Jacobs.

E. S. H. writes: "It is to be hoped that it (Dr. Jacobs's criticism) will fall under the eyes of many who have been influenced and misled by the brilliant superficialities on this subject of such critics as Mr. Huneker, Mr. Chesterton and others."

This is really severe, and I am wondering which Mr. Huneker feels worse about, being charged with brilliant superficiality, or being classed with Mr. Chesterton. Perhaps, however, he does not mind any of it. Mr. Huneker is a hard worker, and is probably too busy to bother himself over such critical flings. Besides, Mr. Huneker is a critic himself, and therefore knows how to estimate the value of critics' remarks.

E. S. H. differs with Dr. Jacobs on some points. Especially he does not agree with the Doctor that Nietzsche parted with Wagner because "Parsifal" proved that the Apollonian instinct had come to prevail in the composer over the Dionysian. He says, "It was, on the contrary, because the early Dionysian impulses of Wagner had not embodied themselves in organic forms, because the constructive intellectual principle which a sincere mind would have introduced had not brought them into a unity, that Nietzsche revolted from his old-time allegiance." E. S. H. shows that Nietzsche ranked the architectonic need both above the Apollonian tendency and the Dionysian impulse.

You are undoubtedly anxious to know about these things right away, and I have taken this earliest opportunity to inform you.

I have just read a story about a small balloon used for scientific purposes at a meteorological station near Amherst, Mass. The balloon had scientific instruments attached to it, and was sent aloft on some sort of an automatic recording expedition. The balloon came down in a field, and when found had been partially swallowed by a cow. The scientific instruments were not to be found. The cow had choked to death.

This, it seems to me, has a beautiful moral, truly modern in its symbolism, for us in the musical world. Doesn't it make you think of a critic who tries to swallow some new and overwhelming symphony by some one of the present day figures towering up in the world of musical composition? He strains in the effort, but he does not give up until he has succeeded at least in swallowing a few inverted

eleventh chords, fitly symbolized in the story by the vanished scientific instruments.

And after all, the symphony was only a gas bag.

Have you ever noticed how when one term falls into disrepute another comes in to take its place? There was a time when a person felt complimented when it was said that he had the "artistic temperament"; but latterly the term has fallen into sad disrepute. "Artistic temperament" has at last become a term of derision. A person having it is one who has considerable passion, some imagination, less common sense, and no control. I have a friend who is constantly charging me, unjustly, of course, with having the artistic temperament, which he has finally abbreviated to "A. T." With this appellation as an auger, he bores holes in me on every possible occasion.

The "A. T." has served its usefulness as a serious term. It is now only a joke. But notice this, that humanity, cheated out of this originally valuable expression, quickly invents another to take its place. When we want to say nowadays that a person has what the A. T. used to mean, we say he is "temperamental." I will wager you that to-day anyone being credited with having the artistic temperament will feel quite aggrieved, but that the same person will not in the slightest degree resent being called temperamental; in fact he will feel highly flattered. I wonder how long the virtue of this term will last. At all events, let us make the very most of it, for I think that we are in turn being robbed of this expression also. I see signs of its decline already, and if we lose this, I cannot imagine what can be devised to take its place.

Magazine policy is an amusing thing. If you are an author and have tried to sell your articles to magazines you will know what I mean. The article is excellent, of course, but the policy of the magazine is so-and-so, and there is something about the vein in which you have written, or the subject, that makes it impossible to print this valuable literary work, which you are assured is worth \$200 at least to the magazine whose policy admits of its acceptance. Of course, you never find that magazine.

It is with a shaking of the knees, a terror akin to that felt by the aborigines (accidental, I assure you) at the approach of the comet, that editors put forth something which happens to be a thousandth of an inch or so at variance with their usual policy. Now, I know an estimable musical magazine published in a certain city of the United States. It is a veritable bubbling fountain of educational virtue. The editor, however, meets his fate in a person of poetic name with a "phantasy" entitled "Flowers and Tones," and before printing it feels it necessary to indulge in some edifying remarks calculated to make the readers of the magazine feel that its "policy" has not looked upon the wine when it is red.

Tallying the poetic nature of the phantasy, the editor prefaces thus: "June is the month of roses and flowers; it is also a month of music-making, and the close of the musical season. Mr. —'s article is in a different vein from most of the writing in 'The —' (I hope so), but should be appreciated, since it suggests an idea that has artistic or poetic beauty, even if it is not demonstrable, owing to the limitations of our senses," etc.

Thus the first paragraph of the phantasy: "The form of each flower is more perfect than the finest symphony, and its coloring is more beautiful than the music itself. This affirmation is a striking one, and, if true, the relationship existing between Nature and Art is indeed fascinating. It shows one fact, however, worthy of notice—namely, that the Art of man cannot surpass the work of Nature."

As some sage once said, "A fool can deny more truth in half an hour than a wise

man can prove in seven years." Of course that has nothing to do with the above, but somehow I just happened to remember what the sage said. The memory plays such curious freaks on one.

So color is more beautiful than sound. That is a new one on me. Says the author himself: "This affirmation is a striking one." I believe his story; it certainly is. More than that, it is a sort of boomerang and strikes backward.

Think of the eventual logic of an article which begins like that! Can you? Then, concerning this affirmation, the writer says "if true." What a wise provision! But I think it would have been better to have capitalized *If*, rather than *Nature* and *Art*.

"The form of each flower is more perfect than the finest symphony." And that when nature is proverbially full of breaks and flaws, and the finest symphonies divinely flawless! That is certainly going some in philosophy and logic. As the saying goes, you have got to *show me*. If these remarkable things are true, then the relationship between nature and art is fascinating. You have heard of a snowball in the place of condemned spirits? Well, that is what that fascination reminds one of.

The soap bubbles of sentimentality and the card houses of fancy are indeed charming to look upon, and I know it is a pity for me, in mere devilment, to poke them thus with the feather of my cap; but it is as amusing to watch bubbles burst as it is to blow them—at least according to Mephistophelian philosophy.

There is a lot more in the "phantasy" that is delightful, but lack of space, etc., etc.

My advice is, stick to magazine policy, Mr. Editor. It will save you many woes.

Alexander Schussel, a musician known in orchestral and band circles of New York, committed suicide last month through a disappointment in his ambitions as a composer. He came from Austria about nine years ago, and, according to accounts, set to work composing a sonata which he expected would gain him world-wide fame, and from time to time he tore up his work, as it is said that the theme did not satisfy him.

I hope no one will read any notion of the neglected composer into this tragedy. In the data are within a thousand miles of right, and I had heard it earlier, I could have predicted the *dénouement*. Of course, any one who is expecting to get world-wide fame through writing a sonata is crazy to begin with, but I notice that with newspaper reporters sonata and symphony are synonymous. Did you ever notice that? However, this man was a violinist, and it is possible that it was a sonata for his instrument which he was working upon. But if he never got farther than the theme, and tore up that each time he had written it, it seems the simplest thing in the world to deduce the fact that destiny never intended him for a composer. Composers create; they don't putter about it. Nothing will drive a man crazy quicker than getting a fixed idea that he is something he is not. Didn't you ever hear Kitty Cheatham sing

"If you're what you ain't,
You ain't what you is?"

To do this sets a man to driving his will in the wrong direction. The farther he drives it the worse off he is, and finally his mind goes along with it. People like this are destined for insanity or suicide. It is tragedy, but you can't help them.

Not even the combined forces of Summertime and the departure of Oscar can shut down on operatic news and rumors. Hammerstein, Dippel, Gatti-Casazza and all the rest of them are hopping about Europe at a lively rate, occasionally meeting with each other or a press representative, each occasion making copy for the New York papers.

I see that Mr. Dippel says that although operatic salaries are too high, there will not be a cutting of them next year—there will be a "readjustment." A readjustment, I am sure, will be much more satisfactory to the opera singers than a cut, especially this most unkindest cut of all.

How would you like to be a "purely musical musician"? The Buffalo *News* has an article on Reinecke in which it calls him the "type of purely musical musician." The *News* goes on to say: "True, there are a

number of moderns who would like to be included in this category, but that doesn't qualify them, just the same."

Shades of Erebus! I would like to know who they are. I could afford to offer a large prize to any one claiming the title of modern musician who would be willing to be put in Reinecke's class. The "purely musical musician," according to the Buffalo *News*, is one whose work is not permeated with "other influences," which does not have the "vivid colors, the broad lines and peculiarly modern effects" which put modern works "on another basis."

I am afraid that the Buffalo *News* will have to prove that this "other basis" is not musical. The definition of it which the *News* gives is certainly nothing to take it out of the realm of the purely musical.

I am inclined to think that Reinecke was not so much a "purely musical musician" as merely a dehumanized one.

Science continues her remarkable discoveries. This from the New York *Herald*: "The marvelous effects that are sometimes produced by music may eventually receive a scientific explanation. It has recently been pointed out that, while the intricacies of the auditory nerves are only just being unraveled, it is probable that the roots of those nerves are more widely distributed, and have more extensive connections than those of any other nerves in the human body. Researches on the auditory nerves indicate that there is scarcely a function of the body which may not be affected by the pulsations and harmonic combinations of musical tones."

I believe this. I have often felt an awful ache in my big toe while listening to the "Symphonia Domestica."

Your Mephisto.

Edward Bonhote Weds

Edward Bonhote, the young English baritone, has just announced, from Atlantic City his marriage to an American girl. Mr. and Mrs. Bonhote are spending their honeymoon in that seashore resort, where Mr. Bonhote, in spite of the unseasonable weather, persists in taking his daily swim, often having the ocean to himself. Mr. Bonhote will fill several important engagements this Summer but will devote most of his time to increasing his repertoire for his next season's concerts, which will be under the management of Eugene Kueser.

Plucky Singer Fells Thief

PARIS, June 4.—Arthur Phillips, singer and pupil of Frank King Clark, came near losing a wallet containing \$3,000 while crossing the channel on his way here from America, but his pluck in turning upon the would-be thief saved his money. Phillips saw his pocketbook in the hand of a well-dressed man, who had jostled him, and knocked the man down as he was trying to make his escape. He recovered his money and turned the thief over to the authorities at Calais.

Cecil Fanning to Sing at Colleges

So deep an impression has been created throughout the country by the art of Cecil Fanning, the baritone, and that of his accompanist, H. B. Turpin, that a series of recitals have been planned, to be given next season at a number of the foremost universities, colleges and schools. Among them are Harvard, Princeton, Tufts College, Bryn Mawr, Peabody Institute, Lawrenceville School, Limestone College and over twenty-five others.

The cornerstone of the new Mozart House in Salzburg will be laid on August 6.

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NEW TRIUMPHS FOR JEANNE JOMELLI

Southern Audiences Pass Judgment Upon Her Art—Her Plans for the Summer

Several more triumphs were added recently by Mme. Jomelli to her already imposing list. During the past month she has been heard in Raleigh, N. C.; Columbia, S. C.; Charlotte, N. C.; Lynchburg, Va.; Roanoke, Va.; Bristol, Tenn.; Knoxville, Tenn.; Rome, Ga.; Athens, Ga., and Greenville, S. C. In no instance has there been the slightest dissent from the general verdict—namely, that here was a singer of a kind that is heard but seldom during a lifetime. She has sung at her concerts works in German, French and English, ranging from operatic airs to simple ballads, and in every case has thoroughly captivated her hearers.

Unlike many other singers, Mme. Jomelli responded to encores whenever she realized that her hearers so desired, and it is needless to relate that this was often. One of her *pièces de resistance* was the big aria from "L'hai," and this she delivered with a beauty of tone and a charm of style that invariably led to recalls and demands for an extra. She also gave Brahms' "Von ewiger Liebe" exquisitely, and completely captivated her hearers whenever she sang "Annie Laurie." This ballad was generally voted one of the most delightful features of her programs. It is often deplored that great interpreters of song are lacking in the quality of sensuous beauty of tone. In Mme. Jomelli one finds the gift of expression developed to the highest degree, but combined with it is a purity and a loveliness of tone as such, and a finish of vocal technic that should serve as a model to all students of song and as a delight to all who take pleasure in the vocal art.

Owing to the death of King Edward, the singer has cancelled her public and private appearances in London and will stay in this country a while to rest.

MISS FAULKNER TO GIVE NEW MUSICAL LECTURES

Chicago Club Engages Her for Series of Illustrated Talks on the Modern Operas

CHICAGO, June 6.—Anne Shaw Faulkner, who made a pronounced impression last year in her musical lectures in the East, has now closed her educational associations and expects to devote herself entirely to the lecture platform. Last week she closed a most delightful engagement with the Woman's Athletic Club, of this city, to give six subscription opera musical lectures in the Gymnasium of the Club beginning Wednesday, November 2, and on the Wednesdays, November 9, 16, 23, 30 and December 7. These lectures will be illustrated and Miss Faulkner will have the assistance of Marx Oberndorfer, the well-known pianist and accompanist, as an associate in this artistic enterprise. Her lectures will open with Richard Le Gallienne's translation of "Tristan and Isolde" and lectures following will be made up from the repertory embracing "Thais," "Louise," "Pelléas and Mélisande," "Jongleur de Notre Dame," Strauss's "Salomé" and "Elektra," and Puccini's latest work "The Girl from the Golden West." This club has 500 members, and all the reservations have been subscribed far in advance, so that Miss Faulkner's success here is a foregone conclusion. Between lecture seasons Miss Faulkner's services are much in demand in the very exacting series of musical studies that have been put forth by a well-known music roll house, which is certainly a compliment to her standing among musicians and a practical tribute to her musicianship. C. E. N.

IN MUSICAL ERIE, PA.

June Festival to Furnish Climax of Season's Events

ERIE, PA., June 6.—It is expected that the climax of the season's musical events will be the June musical festival at the Majestic Theater, June 15, in the evening and June 16, afternoon and evening. The Theodore Thomas Orchestra, with the festival soloists and Erie Männerchor Society, will render the programs. The soloists engaged are Minnie Fish Griffen, soprano; Margaret Keyes, contralto; Daniel Beddoe, tenor; Marion Green, baritone, and Bruno Steindel, cellist.

Mrs. William Hart Boughton and Ethyl

Janet McMullen, of Buffalo, appeared in Erie for the first time in concert at the Chestnut Street Presbyterian Church, May 30, rendering soprano and piano solos. The reception given both artists by the audience was a sincere expression of enjoyment. Otto Hitchcock, organist and choir director, arranged the concert.

The third event in a series of Spring musicales, arranged and conducted by Vernon T. Carey, took place at the Central Church last Tuesday evening. The program, which brought forth liberal applause, was rendered by a quartet of artists—Vernon T. Carey, tenor; Estelle Carey, contralto; Bertha R. Carey, soprano (the latter two from Hamilton, Ont.), and Ada J. F. Twoby, pianist, of Toronto. Mrs. C. C. Colby assisted as accompanist. E. M.

WINS APPLAUSE OF CHICAGO AUDIENCE IN SONG RECITAL



MARY R. JAMES, SOPRANO

CHICAGO, June 6.—Mary R. James, one of the leading sopranos of the Irish Choral Society, gave a delightful recital last Wednesday evening in Auditorium Hall, assisted by her preceptor, Thomas Taylor Drill, basso; John A. Lubby, tenor; Frank Winter, violinist, and Angela Pettkoske, pianist, Mrs. Mary S. Silver playing the accompaniments. Particular interest centered in the vocal work of Miss James. Her songs included Hahn's "Were My Song with Wings Provided," Cowen's "The Swallow," "An Irish Love Song" by Lang and Bach-Gounod's "Ave Maria," the last with violin obbligato by Mr. Winter. The audience was enthusiastic over the singing of Miss James. N.

Indiana Graduates Its First Blind Violinist

INDIANAPOLIS, June 4.—On Monday night, in the auditorium of the Institute for the blind, W. F. Wheatly Glascock, blind violinist, was heard in recital on his graduation from the Department of Music of this institution. He is the violin pupil of Bertha Schellschmidt, and received his instruction in piano from Adelaide Carman, both faculty members of the music department. Mr. Glascock is the first blind pupil to receive a diploma for violin in the State of Indiana. He is the possessor of unusual talent; his technic is splendid and he has a capable musical understanding. M. L. T.

Mrs. Packard's Pupils Give Recital

BOSTON, June 6.—Vocal pupils of Mrs. Nellie Evans Packard gave a recital last Friday afternoon before an appreciative audience. The program included solos and duets by German, French, Russian and other composers. Those who took part were: Minnie S. Loring, Bertha E. Thayer, Grace H. Carpenter, Greta J. Wilkes, Fannie E. Buck, Mabel E. Turner, Marion F. Kiely, Marion E. Belcher, Susan L. Bird and Florence A. MacCombie. D. L. L.

Kitty Cheatham's Paris Popularity

PARIS, June 4.—Kitty Cheatham's folk songs and stories are proving hugely popular here. She has been appearing at the Femina Theater and in drawing-room recitals. To-morrow she will entertain at a reception to be given by Mme. Waddington, the American widow of a former Prime Minister of France.

Pianists Off for Europe

Yolanda Méré and Fannie Bloomfield-Zeisler, pianists, left New York for Europe June 7, on the *Kaiser Wilhelm II.* Dr. Florenz Ziegfeld, president of the Chicago Musical College, and Alma Glück, the singer, were other passengers.

LOUISIANA TEACHERS FORM ASSOCIATION

Mrs. R. E. Johnston Elected President of New Organization—Impresario Loyolle's Plans

NEW ORLEANS, June 3.—Through the efforts of Blanche McCoard, president and founder of the New Orleans Music Teachers' Association, the Louisiana State Teachers' Association was recently organized. Six officers were elected, as follows: Mrs. R. E. Johnston (Shreveport), president; Blanche McCoard (New Orleans), first vice-president; Mrs. Darden Ford (Monroe), second vice-president; M. Clark (Baton Rouge), third vice-president; May Deltry (New Orleans), secretary. Among the members enrolled thus far are: From Shreveport, Mrs. R. E. Johnston, Mrs. P. M. Welsh, Mrs. N. H. Stockwell, Miss I. M. Egan, Marvin Howell and Darden Ford; from Baton Rouge, M. Clark; from Alexandria, Mrs. Crew; from Arcadia, Miss B. Birch, Mrs. G. W. Field and Mrs. Felix Tilly; from Lafayette, Mrs. L. M. Boudreaux; from Kaplan, Lucy Saporito; from Plaquemine, Sallie Kowalski; from Morrisville, Ruth McCain; from Natchitoches, Miss E. D. Beazley, and from Amite, Mrs. H. P. McClendon and Mary Taylor. The New Orleans members are: Mmes. L. Mulder, L. E. Toomey and J. M. Gwinn, and Misses M. Conway, C. Mandot, M. Masson, C. L'Engle, L. Favrot, M. Tobin, B. O'Cavanagh, F. Huberwald, M. Maloney, E. Flotte, D. Baekley, B. McCoard, M. Deltry and V. Desforges.

Manager Jules Loyolle is busily engaged in selecting his company for the coming year. In a recent letter received

here the impresario speaks of his having intended to produce "Quo Vadis" in this city, but after having heard a presentation of the work he does not believe it would appeal to the local public. He is reported as writing: "Musically, the score is debatable, and as to the theatrical effect it is an exposition of human flesh, gladiators, the limbs and torso bare, and the same with the women. And at that there is nothing artistic to excuse these displays, and I do not believe the work will survive in the repertory. I have therefore the intention of producing next Winter 'Thais,' 'Madama Butterfly,' 'Le Chemineau' and perhaps 'L'Attaque du Moulin,' and as operetta, 'La Veuve Joyeuse.'"

The pupils' recital of Robert Lawrence attracted a large audience at Newcomb Hall. H. L.

VANCOUVER'S FESTIVAL

Ferdinand Dunkley Leads Local Chorus and Damrosch Orchestra Plays

VANCOUVER, B. C., June 1.—Vancouver's two-day festival, of which the backbone was furnished by a local chorus and the New York Symphony Orchestra, gave supreme pleasure to music lovers last week. Such selections as the "Unfinished" Symphony, the "New World" Symphony of Dvorák and many Wagnerian numbers, as presented by Mr. Damrosch and his men, filled the hearts of their hearers with joy, but the special local interest in the festival was centered in Ferdinand Dunkley's conducting of the Festival Chorus and in the performance of "The Wreck of the Hesperus." This ballad has been scored by Mr. Dunkley in a manner to excite the highest admiration of the composer's musicianship.

Mr. Dunkley, the conductor, is the organist of Christ Church, for which an \$18,000 instrument is now being built. He intends to enlarge the chorus, which sang so well under his direction at the Festival, and also to organize a symphony orchestra for next season.

SAN FRANCISCO TRIO IN EXCELLENT CONCERT

A Much Applauded Performance by Local Artists—Numerous Pupils' Recitals Given with Success

SAN FRANCISCO, May 30.—The performance given by the Mansfeldt-Haroldi-Villalpando Trio on Friday evening had a brilliant success. Kohler and Chase Hall held a good-sized audience, which showed appreciation of the delightfully rendered program by hearty applause. Mrs. Oscar Mansfeldt, pianist, and Wilceslao Villalpando, cellist, are both well-known local artists; Ignaz Haroldi is a new arrival in San Francisco's musical colony. The program was as follows: Trio, op. 27, Beethoven; Violoncello solos, Andante Symphonique, op. 18, D'Erlande, and Rondo, Dvorák; Trio, op. 15, No. 2, Beethoven.

M. Laura Prentiss presented a number of her piano pupils in a splendid program on Thursday evening at Kohler and Chase Hall. Another delightful musicale was given at the studio of Mrs. Marriner Campbell, the vocal instructor, on Saturday afternoon, when several of her pupils were presented. A generous program was very creditably performed.

Mrs. Charles W. Camm, of Berkeley, formerly Dorothy Goodsell, the concert and church singer, was heard in concert with the Stewart Orchestral Club, under the direction of Alexander Stewart, at Maple Hall, Oakland, on Tuesday, Virginia Goodsell, Mrs. Camm's sister, has recently returned from Europe, where she has been devoting some time to musical studies. She will resume her professional work in Berkeley.

An excellent program was given at the Pasmore Studio a short time ago, the participants being members of the Oakland Ensemble Class, under Mary Pasmore, the violinist. Alyce Gates has resumed her teaching, having recovered from a recent illness. Two of her pupils have just graduated from her class in lyric and dramatic diction and entered upon the concert and operatic stage—Mrs. Edward McPike, soprano is appearing in concert in the Northern States and Jack Hillman is meeting with success in New York.

A successful sacred concert was given at the Ansgar Danish Lutheran Church on Sunday evening, under the direction of Hother Wismer, the local violinist. The following rendered a program of unusual interest: Helen Colburn Heath, soprano; Mrs. Mathilde Wismer, mezzo-soprano; Edith Ladd, pianist; Agnes Hansen, organist, and Mr. Wismer, violinist. R. S.

DAMROSCH PLAYERS DELIGHT DENVER

Encouragement of Local Orchestra Project Given in Their Performances

DENVER, June 1.—The local concert season was brought to a brilliant close with two performances by the New York Symphony Orchestra at the Auditorium, Monday evening and Tuesday afternoon of this week. The audiences were not large, measured by the Denver standard, but they included the inner circle of music lovers, and there was manifested a well-sustained appreciation for the fine playing of Mr. Damrosch's orchestra, and the singing of the excellent supporting soloists—Mmes. Anderson and Van der Veer and Messrs. Miller and Kellerman. Monday evening the offering was a miscellaneous program, with the Mozart "Jupiter" symphony as the chief orchestral number. Mr. Kellerman aroused great enthusiasm by his singing of "Two Grenadiers," and as an encore Mr. Damrosch's setting of "Danny Deever." I had never heard this latter with orchestral accompaniment before, and it was highly effective.

Yesterday afternoon the program was compiled from excerpts of Wagner operas. That Mr. Damrosch was able to give such a satisfactory performance of the Wagner music with his small complement of players was evidence, not only of his own ability as a leader, but of the individual excellence of his performers. Herein lies an object lesson for the men and women who are now attempting the formation of a permanent orchestra in Denver. With the same number of men, Mr. Damrosch's orchestra produced a much richer and fuller tone than the Minneapolis Band heard here during the April Festival. This is due not to a difference in directors, but in the grade of the individual players. A small orchestra may sound big when every player is an artist, capable of producing the maximum, both in quality and volume of tone, from his instrument.

In yesterday's matinee the singing of "Elizabeth's Prayer" by Mme. Anderson and of the "Meistersinger" Prize Song by Reed Miller were notable among the vocal offerings.

Mr. Damrosch while here gave some good advice to the committee of organization for our permanent orchestra, and expressed the wish that he was twenty-five years younger, so that he might apply for the post of director. Denver echoes his wish. An embryo Walter Damrosch would be very acceptable here. J. C. W.

WEST AND SOUTH WITH MYRTLE ELVYN

Wide Extent of Musical Culture Surprises Pianist in Long Tour
—Battling with Snowdrifts in Montana and Struggling with
Topsy-Turvy Railroad Schedules Everywhere—Notable Inci-
dents of a Notable Trip

CHICAGO, June 6.—Newly returned from a brief period of rest at Madison, Wis., where she met many friends of her girlhood, following her long concert tour through the West, Myrtle Elvyn is now making ready for a stay abroad, which, according to the bookings of her managers, will consume at least a year. This beauti-



MYRTLE ELVYN

ful young pianist has lost none of her Americanism by residence abroad, and looks anxiously forward to her return home again. She calls her last season in the West one of the most interesting in her experience.

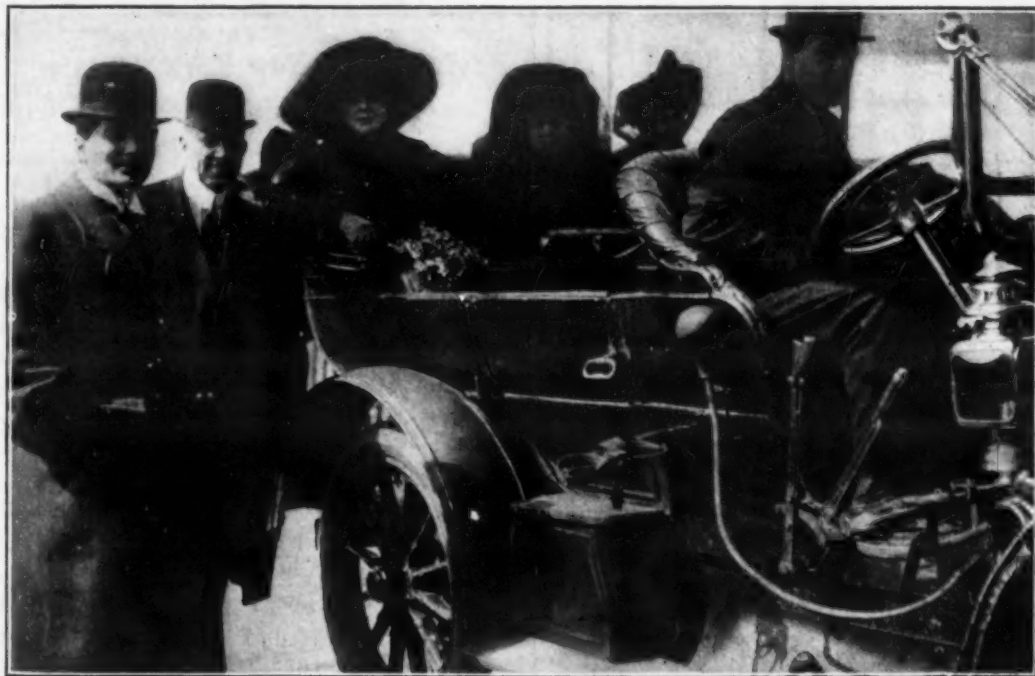
"Every artist should make a tour through the South and West," remarked Miss Elvyn recently to a MUSICAL AMERICA man. "Conditions in the East and in the Middle West are akin to those of Europe as far as an artist may observe. But when one goes to other parts of the country one expects to be surprised, and one is not disappointed. For myself, I must say that the

surprise was most agreeable. Beautiful homes, finely appointed hotels, up-to-date auditoriums, and people who know the latest hint from Paris in style, as well as the musical programs of Berlin, are what I encountered. I tried to see some signs of the Wild West, but I guess the shows have corralled them all. They promised me I could see plenty if I went out to Cheyenne on Pioneer Day this Summer, but I will be in Paris at that time, so I will rely upon friends to send me snapshots.

"My concert tour opened in Jacksonville, Fla., the first week of the year, and I went then to St. Augustine. If America has not its own Riviera down that way I am much mistaken. Such drives, such walks, such caravansaries! It is a gay dreamland for Winter, and as for multi-millionaires and their entourages, they were thick as leaves in Vallombrosa. After appearances in Americus and Macon we went across to Texas, and I had large and enthusiastic audiences in Austin, San Antonio and Dallas. At the latter point our trip had a tragic termination, for I received word of the sudden death of my father in Chicago. While my mother, who accompanied me, was prostrated, it did not require me many moments to make up my mind to cancel the tour and take the first train for home. I had no expectation of continuing, but after the last sad offices had been complied with home seemed too lonely to endure, and both my mother and myself concluded it would have been his wish for us to continue as originally planned.

"Early February found us in Butte, Mont., having been stranded a week near Boise City in the deep snows. I recall one day when we could get no supplies to the train, so we went hungry. We were on a diet for a week, and it seemed to do us good. I learned more about snowslides and the difficulties of railroading in the mountains than I had ever dreamed of in my pianoforte philosophy. Time did not seem to hang so heavily as one might have believed. The American traveler is invariably good-natured and takes things coolly, which indeed he could hardly have failed to do in this case in the Winter of deep snow. After we went over the Cascade Mountains we still had many delays, for then there were floods and washouts.

"I enjoyed my recital in the Auditorium at Spokane, and it opened my eyes anew as to the exacting demands of the West in the matter of programs. The Wagner Club there gives ten big concerts a season, and I can assure you that it secures the very best talent obtainable. My concerts in Portland and Seattle, as well as Tacoma, were fine; they are wonderful places for music, and I believe that musical teachers have a great opportunity out that way. My recitals at Eugene and Salem, Ore., were



Miss Elvyn (Third Figure from the Left) and Her Party Crossing the Oakland Ferry from San Francisco

also very satisfactory. I began to have trying experiences in getting my Kimball grand in time for the concerts. Although it was sent by express, the trains were so frequently delayed that I arrived at the concert place long before the piano was in position for playing. We went into San Francisco seventeen hours late, and I went directly to the Auditorium from the train. I found the audience there before me waiting. As my baggage was held up some place, I had no chance to change to concert costume, so I appeared in my street dress. I gave three concerts there, and 'the doll clothes' came later, and likewise the public. I was equally fortunate with two concerts in Oakland and another in Sacramento.

"We arrived late, as usual, at Los Angeles, and as the train was apparently unexpected we could not find a vehicle in waiting. My mother resolutely hailed a big passing automobile and implored the chauffeur to take us to the Auditorium immediately. It proved to be the car of the Governor, who had just been taken in it to the concert. We met him afterward and apologized for impressing his car, but it was a desperate case and required immediate remedy. After we reached the theater we had to wait for the piano. I must compliment the audiences of the West for patience; a number of times we were an hour late in starting through no fault of ours, and the audiences always waited courteously.

Two notes out of many written to Miss Elvyn during her stay in Southern California are worthy of reproduction. An enthusiastic admirer, Mrs. Ingraham, a musician and critic from Russia, who has listened to all the great artists for fifteen years, wrote:

"After hearing Miss Elvyn last Tuesday night I went home and could see her at the piano with my mental eye and innermost conscience, and at last felt that the good Master could, when He wished, create a perfect human being. I did not know

which to admire the more—the perfect artist, the perfect woman. Her absolute simplicity and charming naturalness were never equalled before in my experience."

The "Office Boy" (Behymer, the California impresario), wrote:

"The family circle is always open to Miss Elvyn. Like 'home products,' we are ready to boost her day and night, and the publicity department is always at her disposal. Best of all, we admire her as a 'princess of the West,' an American girl who is worth while."

Ernest Hutcheson's Next Season

BALTIMORE, June 6.—Although his present season is not ended, Ernest Hutcheson, the pianist, has been booked so extensively for next season that, from present prospects, his success then will overshadow his triumphs this year. He has just been engaged for a recital by the Music Club of Birmingham, Ala., the early part of November. He will have to confine this trip to but a few engagements, as he is booked to go to Philadelphia on the 18th to appear with the Philadelphia Symphony Orchestra in conjunction with Harold Randolph. They will play the Mozart Concerto. Mr. Hutcheson will then proceed West, returning to the South the early part of February. He will continue under the management of Frederick R. Huber, of Baltimore.

Mme. Alda's Concert Plans

Mme. Frances Alda is to enter the concert field next season in addition to continuing her appearances in opera with the Boston Opera Company. Her present plan is to return to America late in the Summer. Loudon Charlton has the management of her concert tour, the first portion of which will extend up to the first of November, when she re-joins the Boston Company. For the balance of the year she will be heard in concert at such times as her operatic engagements permit.

Mme.

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"THE MIKADO" IN ITS PRISTINE GLORY

Revival in a New York Theater Demonstrates the Perennial Freshness of Sullivan's Music and Gilbert's Wit—An Uneven Performance by an "All-Star" Cast

No more auspicious evidence of the ultimate extinction of such comic opera performances as those which have usurped Broadway stages during the last decade could be desired than the amazing fervor with which theatergoers have welcomed the current revival of Gilbert and Sullivan's "Mikado," under the direction of Messrs. Shubert and Brady. The fact of an "all-star" cast, including such names as Fritz Scheff, Josephine Jacoby, Christie MacDonald, Christine Nielsen, Jefferson de Angelis, Andrew Mack, William Pruette and a number of other light opera interpreters of stellar effulgence may or may not explain the extraordinary dimensions and enthusiasm of the audiences which have crowded the Casino every night since May 30. However that may be, the work itself carries its twenty-five or more years infinitely more lightly than does the average New York "musical comedy" as many weeks, and though there may be moments when certain of Gilbert's satirical touches are too antiquated or local to produce their calculated effect, the libretto as a whole approximates immortality about as closely as is possible for a creation of its kind. Interpolations and efforts at modernization are, of course, always necessary evils under such circumstances. If they fulfill no other function than to set forth all the more emphatically the sterling worth of Gilbert's inexhaustible wit, they are not without their value. Such interpolations, for example, are the latest catalogue of nuisances given to *Ko-Ko*.

Enthusiastic comment on Sullivan's music is at this date about as futile as it would be on Wagner's "Meistersinger." In considerations of harmony and instrumentation, light music has, indeed, made considerable advances since Sullivan's day. A comparison of the "Mikado" score with that of the "Chocolate Soldier," for example, would quickly exemplify these differences, though it should distinctly be understood that the English composer's musical "science" was of no mean order of excellence. He was a classmate of Grieg at the Leipsic Conservatory, and the latter, in one of his letters, has referred to him as having "distinguished himself by his talent in composition and for the advanced knowledge of instrumentation which he had acquired before he came to the Conservatorium." And on another occasion Grieg referred to Sullivan's early music written to Shakespeare's "Tempest" as "displaying the practised hand of an old master." "The Mikado" cannot be said to illustrate any undue amount of harmonic originality or twentieth century piquancy such as makes the Strauss score so fascinating a study to the musician. But in these respects, as in the less pretentious orchestration, the sharply differentiated traits of the English and the Viennese temperament, as well as the character of the subjects treated, must not be overlooked. Melodically Sullivan's

score, with its frequent suggestion of genuine English folk melodies, is a delight, causing one to overlook and condone the fact that the operetta is Japanese in nothing save the names and costumes of its characters. If in a few of the "patter songs" the purely musical interest is comparatively slight, one is willing to forget the fact in view of the marvelous cleverness and polish of the verse. Once in awhile the composer gives a taste of his contrapuntal knowledge, and the madrigal in the second act is a very ingenious bit of *a cappella* writing. Then, too, one must search far to find a more thoroughly enchanting chorus than that of *Yum-Yum* and her maids at the opening of this same act. It is comparable in grace to the cigarette girls' chorus in "Carmen." The quasi-Japanese melody which occurs once or twice should not be taken too seriously.

"All-star" casts do not always imply all-star performances, and of this fact the present production is a reminder, highly commendable as much of the performance is. Fritz Scheff in the rôle of *Yum-Yum* acted pleasingly and duplicated her action with her singing whenever she maintained a disposition to remain true to the pitch, which was not too often. Her "Moon" song, though encored at the *première*, was delivered with much distressing sharpness of intonation in the high tones. Josephine Jacoby, fresh from the operatic stage and not altogether free from its mannerisms, made a capital *Katisha*, but sang neither better nor worse than she did at the Metropolitan. An immediate success was scored by Christie MacDonald in the tiny part of *Pitti-Sing*, and her winsome singing of "He's Going to Marry Yum-Yum" earned her one encore after another, as did in the second act "When a Man's Afraid." The delicious "Three Little Maids" chorus was done with credit to each of the three.

Rather less satisfactory was the work of the men in the cast. Jefferson de Angelis was *Ko-Ko*, but this particular Lord High Executioner seemed to think Gilbert's lines insufficiently mirth provoking of themselves, for which reason he undertook to supplement them with a good dose of low comedy horse-play. Mr. de Angelis lays no pretensions to vocal abilities, of course, so it is best to leave unsaid what he did with "The Flowers That Bloom in the Spring." Andrew Mack was a colorless *Nanki-Poo*, and fully justified in his singing the uncomplimentary things *Yum-Yum* said about her wandering minstrel's musical abilities. William Pruette did not get as much out of the immortal *Pooh-Bah* as he might have, but there was much excellence in William Danforth's *Mikado*. He realized all his opportunities in "My Object All Sublime."

The chorus sang excellently and there was an orchestra of size adequate to do justice to the beauties of the score. It was ably conducted by John Lund. The stage pictures were charming, that of the second act being received with delighted applause.

Success of Franz Kohler, Violinist, in Southern Orchestral Tour

Substantial successes were scored by Franz Kohler, the violinist, during the recent tour of the Pittsburgh Orchestra through the South. He played at concerts in Roanoke, Va.; Lynchburg, Richmond, Raleigh, S. C.; Charlotte, S. C., and Columbia, S. C., winning much applause at each place. His offerings in each case include such works as Hartmann's arrangement of MacDowell's "Wild Rose," Nachez's "Dance Tzigane," Dvorák's "Humoresque" and many other well-known works. He is gifted with a large tone, of much richness and beauty, and he plays with a technical proficiency that is most remarkable. The most difficult mechanical feats have no terrors for him, but it is gratifying to note that he can also play with considerable emotional insight and warmth. The manner in which every audience received him testified eloquently to his masterful command of his instrument.

Boston Girl to Sing in Europe

Boston, June 6.—Katherine Hunt, one of the successful pupils of the Gardner-Bart-

lett studios, sails this month for Europe, where she will spend a year or more. She is not going abroad for study, but to sing in various musical centers in Europe and also for pleasure travel. Miss Hunt possesses a personality and a voice which should charm European music-lovers as they have already won the hearts of audiences in America.

Mme. Gardner-Bartlett is at her Summer home in Waterloo, N. H., making preparations for the Summer school which opens this month. The studios in Boston and Springfield where Winburn B. Adams, Mme. Gardner-Bartlett's assistant, has done such excellent work the last season, closed June 1.

Mme. Von Niessen-Stone Sails

Mme. Matja von Niessen-Stone, the contralto, sailed for Europe Saturday aboard the *Berlin*, to spend the greater part of the Summer at Düsseldorf.

A concert was given in Sarnia, Ont., on May 12, by Clyde Nichols, the Detroit tenor, assisted by Essie Whipple, soprano, and John Coulter, baritone. The program was made up of works by d'Hardelot, Johnson, Dell' Aqua, Leoncavallo, Handel, Gounod and Lehmann.

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ECHOES OF MUSIC ABROAD

Russian Ballet Competes with Metropolitan Singers for Popularity This Month—George Fergusson Gives First of His Song Recitals in London—Will Richard Strauss Compose New Music for the Oberammergau Passion Play?—Vienna a Victim of Operetta Mania—Prize of \$2,000 Waiting to Be Won by Composer of Best Oratorio Submitted to Vienna Jury—German Male Choruses Go a-Travelling

THIS month the most complete *corps de ballet* yet sent out from the Czar's Imperial Opera Houses in St. Petersburg and Moscow has possession of the Paris Opéra stage. Anna Pavlova interrupts her London engagement to join her sister stars, Karsavina, Fedorova, Gheltzer, Ida Rubinstein and Egorova, who have Nijinsky, Volinine, Bolgakoff, Leontieff and other male dancers with them. Michael Fokine, ballet master of the Russian Imperial Theaters, is superintending the productions, for which Gabriel Pierné conducts the regular orchestra of the National Opéra.

The month's repertoire is remarkable in its variety. Specially composed for this Paris season is "L'oiseau de feu," a "ballet fantastique," by Stravinsky, but it is only one of four novelties. "Schérazade," the choreographic drama for which Rimsky-Korsakoff wrote the music, will have its first performance, while the pantomime ballet that has been made out of Schumann's "Carnaval" music, orchestrated by Russian composers, and "Orientales," a set of choreographic sketches by various Russian musicians, will also have *premieres*. Chopin's "Les Sylphides," Borodine's "Le Festin" and dances from "Prince Igoe" and "Cleopatra," for which Arensky, Glinka, Rimsky-Korsakoff, Moussorgsky and Glazounoff supplied the music, are retained from last year's repertoire. An interesting revival will be the "Gisèle" of Adolphe Adam, which was created in 1841. This list bears scant resemblance to the meagre menu provided at the Metropolitan for the Pavlova-Mordkine engagement last Spring.

Mary Garden's *Salomé* did not afford unalloyed pleasure even to enthusiastic Straussists in Paris. The local critics and the foreign correspondents, while admitting the power of the singing actress's personality, criticised everything about her—her conception of the rôle, her voice, her costume, her hair, her kisses, her dancing—there was no climax of interest in the Dance of the Seven Veils, they said, and, anyway, it was absolutely devoid of the savage blood that should have animated it. Hector Dufranne, too, failed to make his *Jokanaan* as impressive to the French public as New Yorkers found it. His voice sounded tired, the critics complained. But Jean Muratore, singing *Herod* for the first time, won unqualified praise—Muratore, unlike Miss Garden and Mr. Dufranne, you see, has never forsaken the home stage for America.

With the Metropolitan company at the Châtelet, Geraldine Farrar singing *Tosca* at the Opéra Comique, and Marie Kousnietzoff enjoying a vogue of her own at both the Opéra Comique and the National Opéra, Miss Garden has not monopolized the public's interest so exclusively as usual this Spring. Yet the performances of "Salomé," followed by Reynaldo Hahn's dainty ballet, "La Fête chez Thérèse," drew receipts that established a new high-water mark for the Opéra's year—\$4,800 a night,

which represents the theater's capacity. Mlle. Kousnietzoff was singing *Thais* in the hundredth performance of the Massenet opera when her costume, or lack of it, aroused the indignation of a subscriber.



BELLE APPLGATE AS "CARMEN"

Belle Applegate, the picturesque Kentucky girl, who began her career on the opera stage in Germany as a mezzo-soprano, has been drifting into dramatic soprano rôles during the last season, following the example set by her compatriot, Edith Walker. At present Miss Applegate is singing in Bucharest, where her *Aida* and *Venus* have created a most favorable impression, while as *Ortrud* she has repeated successes frequently won previously in this rôle in Cologne and elsewhere.

Before going over to the Opéra she had sung *Mimi*, *Manon* and *Violetta* at the Opéra Comique. Either Boston, Chicago or Philadelphia—perhaps all three—will probably have her next Winter.

RICHARD STRAUSS is soon to see the Passion Play at Oberammergau, and, as this composer's movements have a peculiar affinity for publicity, German and French news chroniclers are discussing the possible outcome of this visit. There are some who go so far as to predict that he will compose new music for future performances of the Mystery in the little Bavarian village—it would needs be music of the future, inasmuch as there would be ten years to wait before it could be given.

The music now used at Oberammergau dates back to 1822, though from time to time it has been touched up a bit here and there by the organists of the town. Strauss

will doubtless find the orchestration a trifle thin—seven first violins, eight second violins, four altos, three cellos, four double-basses, one flute, one oboe, two clarinets, one bassoon, nine trumpets, three cornets, two trombones and cymbals make up the instrumental corps. The choir consists of twelve sopranos, an equal number of contraltos, and of tenors and basses eight each.

IN the Spring the German Männerchor's fancy lightly turns to thoughts of travel. The germs of *Wanderlust* suddenly manifest symptoms of activity, and mighty plans are laid for vocal assaults on foreign lands. Last week the Berlin Liedertafel, consisting of 180 singers and 100 associate members, set out from Hamburg for an invasion of Norway and Sweden. The first concert took place in the Royal Opera House, Stockholm, on Saturday, and there are more to follow in the same city, in Christiania and the other cities and large towns of both countries. In the meantime

George Fergusson's program was a test of the artist's versatility. Handel, Carissimi, Cavalli, Brahms, Loewe—the "Saint Helena" and "Drum Serenade" were among the four from this composer—Reynaldo Hahn and César Franck were the names represented before H. Lane Wilson's arrangement of "My Lovely Celia" and Landon Ronald's "My Realm of Love" brought the list to an end. The second recital takes place next Tuesday.

Last Saturday Mischa Elman made his first return appearance with a program of three concerts—a program scheme that artists fight shy of in this country, uncertain of our public's powers of endurance where concertos *en masse* are concerned. Such programs are musical nature's daily food in Germany, where even *débutants* frequently take their careers in their hands and follow this prescribed formula. Elman played the Saint-Saëns Concerto in B Minor, the Nardini Concerto in E Minor and the Brahms in D Minor. His Russian fellow-student under Leopold Auer, Efrem Zimbalist, had played the Brahms Concerto, Tchaikowsky's "Sérénade Mélancolique" and Nandor Zsolt's Valse Caprice at his postponed concert a few days before, when a new Russian conductor, Dr. Chessin, made a London début.

John Powell, Virginia's recruit to the music world of the English metropolis, emerges from a Winter's retirement next Monday to play Beethoven's Sonata in E Flat, Liszt's Concerto Pathétique, Chopin's Sonata in B Minor and Liszt's "Mephisto Valse" at Aeolian Hall, where, two days later, Eugénie and Virginia Sassard, of Texas, will sing duets to accompaniments played by Annie Mukle, the Anne Ford of the Maud Powell-May Mukle tour last year. Vocal duets also had a place on the program of Maggie Teyte's second recital—Rossini's "La Regatta Veneziana," Blangini's "Per valli, per boschi" and Weckerlin's "Colinette." Olga Lynn's was the second voice. The little Opéra Comique soprano sang six French songs—Duparc's "Chanson triste" and "Invitation au voyage," Borodine's "Dissonance," Claude Debussy's "C'est l'extase langoureuse" and Georges Hué's "Voice des fruits, des fleurs" and "J'ai pleuré en rêve."

OPERETTA continues to flourish in Vienna, and it would be difficult to say which composer is the real hero of the hour, although Franz Léhar seems to be quite able to hold his own indefinitely against all comers. A few weeks ago his "Prince's Child" reached its 200th performance at the Johann Strauss Theater at the same time as his "Gypsy Love" passed its 100th at the Carl Theater, while at the Theater an der Wien the popularity of "The Count of Luxembourg" remains unabated. If all the present plans for early premieres materialize the Emperor Franz Josef's capital will be inundated with new works of this genre within the next few months. No fewer than nine novelties are said to be now in rehearsal. Among them are two by Leo Fall, composer of "The Dollar Princess," entitled "The Dolls' Daughter" and "The Fair Risetta," and two by Gustave Kerker, best known for "The Belle of New York."

YOUNGEST of the faculty of the Paris Conservatoire is Alfred Cortot, who was annexed a year ago as successor to Marmontel. At the end of this month he will make his London début as a pianist,

[Continued on page 31.]

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the Berlin Sängerverein is making a less pretentious pleasure excursion to Holland and Belgium.

THE first of two song recitals to be given in London by the popular Scotch-American baritone, George Fergusson, clashed with a Chopin recital given in another hall by one of next season's promised newcomers to our shores, Wilhelm Backhaus. This scholarly young pianist, who had just returned from Germany with a pocketful of decorations from grand ducal music patrons, set himself the task of playing the *Allegro de Concert*, op. 46; the Sonata in B Flat Minor, the Twelve Etudes, op. 10; four Mazurkas, five Preludes, the Ballade in F Major, one of the Nocturnes, op. 55, No. 2; the Polonaise in A, and the Scherzo in C Sharp Minor—an unusual choice for a closing number. Backhaus will be the assisting soloist at Melba's postponed concert on Saturday of next week, when he will confine his attention to Liszt—the Concerto in E Flat and the Polonaise in E Major.

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MUSICAL AFFAIRS IN BIRMINGHAM

Late Season Witnesses Deluge of Recitals—"Eli" by Oratorio Society

BIRMINGHAM, ALA., June 1.—In Birmingham it never rains but it pours, and the city has been deluged of late with recitals of all sorts. Music is beginning to play a part in all celebrations, both public and private—a matter of congratulation among the musicians who have worked for years to attain this end.

The Oratorio Society gave the "Eli" Oratorio, Sunday afternoon, at The Jefferson, to a crowded house, for the benefit of the recent mine-disaster sufferers. The singers realized a handsome sum and demonstrated to the audience that the city is rich in way of musical talent. Later in the afternoon Mrs. Truman Aldrich gave a delightful recital at The Country Club, assisted by a small orchestra.

The Treble Clef Club has decided to omit public concerts for the coming year. A movement is on foot, started by the Music Study Club, to give the Summer stay-at-homes concerts in the public parks. The club has realized how far behind Birmingham is in this matter and the response from all large companies for donations has been most liberal. Birmingham is the only city of its size in the South that does not have free concerts in the parks.

The Music Study Club offered a most enjoyable program at its last open meeting at the Country Club—entirely Wagnerian. The concert room was filled to its utmost capacity, as is always the case at this popular club's open meetings.

Mrs. Truman Aldrich, Jr., leaves to-day for Chicago, her entire Summer to be spent in study and in filling some engagements, among which is one with the Damrosch Orchestra at Ravinia Park, where she will play the E Flat Liszt Concerto. James Hamilton Cone leaves a few days later for Chicago to study for two years. Through the efforts of Mrs. Aldrich, he is able to give his entire time to the cultivation of a fine tenor voice. He has the four qualities so essential in the making of a singer—voice,

intellect, temperament and a splendid constitution.

Mrs. Aldrich has secured, for her series of concerts next winter, Ernest Hutcheson, the pianist, who will come in November; Liza Lehman, for December, with her famous quartet in "The Persian Garden" and another number, and, for the third attraction, Maud Powell.

Mr. and Mrs. Glen O. Friermood, of this city, have arrived in Berlin, where they will spend the Summer in study, and, incidentally, on their honeymoon. Sarah Mallam leaves shortly for Chicago to spend the Summer and to resume study of the voice with Mme. Breed. Frederick Gunster, of New York, the oratorio singer, has arrived in Birmingham, and his few appearances in public have been enthusiastically received. He will be married Wednesday night to Virginia Graves, a prominent society girl and member of a musical family.

A recent addition to musical circles is John Philip Shaddick, of Pittsburgh, who has received his musical education in New York. His voice is a splendid bass-baritone, rich and sweet. Mrs. Robert Newman will soon be able to resume her duties as accompanist for the Oratorio Society, by which she has been sadly missed, owing to her illness. Corrie Handley, the accompanist of the Treble Clef Club and organist of the largest church in this city, will leave Tuesday for New York to spend a few days before sailing for Europe, where she will visit England, Germany, Switzerland, Italy and France, studying for six weeks in Paris.

A. H. C.

Dates for 1911 Sangerfest in Milwaukee Changed

MILWAUKEE, June 6.—The local committee having in charge of the arrangements for the Sangerfest to be held in Milwaukee in 1911 has voted to change the dates from June 29-July 2, as previously announced, to June 22-25. This was done in accordance with the wishes of the executive board, which met in this city May 12 and 13. The board protested against the original dates because the "came at the exact middle of the year, and because on this account it was thought that many business men would have been unable to attend the meetings.

Two hundred and seventy poems have been submitted in the contest started some time ago for a prize of \$100. When a selection has been made by the judges a similar contest will be held for a musical accompaniment to the two poems, which will be sung at the Sangerfest.

M. N. S.

PACHMANN IN FINE FETTLER IN LONDON

His Unique Playing and Personality—Americans Among Concert-Givers

LONDON, May 28.—Pachmann was in particularly fine fettle last Saturday. This is with reference not alone to his playing, but also to all those little antics which garnish his interpretations. His running comment on his own playing was of extraordinary interest, and his rendition of a Chopin program was real Pachmann. That is about as far as praise can go. His reading of the F Minor Study, op. 25, No. 3, pleased him mightily—at least he said as much to the attentive audience. Personally, I thought his playing of the Polonaise in F Sharp Minor by far his best achievement of the afternoon.

Albert Hall was filled Sunday afternoon for the concert arranged as a tribute to King Edward VII. Sir C. V. Stanford conducted the New Symphony Orchestra. The program was as follows:

Marche Funbre, Chopin; Prelude and Angel's Farewell ("Dream of Gerontius"), Elgar, Mme. Ada Crossley; Air, "Be Thou Faithful" ("St. Paul"), Mendelssohn, Ben Davies; Marcia Funbre and Finale "Eroica Symphony", Beethoven; Scene, "Recompense" ("War and Peace"), Parry, Mme. Crossley; Orchestral Interlude, "The Martyrdom" (from Tennyson's "Becket"), Stanford; Air, "Refrain Thy Voice from Weeping" ("Light of the World"), Sullivan, Ben Davies; Dead March in "Saul", Handel; the National Anthem.

Elena Gerhardt attracted a considerable audience to her song recital, in spite of the inauspicious date—a view of preceding events. Arthur Nikisch was at the piano. Except for a slight tendency to take the tempi too slowly, the recital was of a very high order of merit. The singer was in fine voice, and Mr. Nikisch accompanied as only he can. Particularly lovely was Miss Gerhardt's singing of Grieg's "Wasserslilie," which she gave as an encore.

A young American pianist, Rachel Dunn, made her London bow Monday evening. She created a decidedly good impression. Her reading of Schumann's "Fantasie stucke," which she played without a break, was very interesting and fresh.

Arthur Nikisch conducted at the symphony concert the same evening. Brahms's Fourth Symphony was beautifully given, and Leon Delafosse played the piano part of his Fantasia for piano and orchestra. The composition and its rendition proved adequate to the occasion.

I have never heard Katherine Goodson play more beautifully than she did at her orchestral concert Tuesday evening. Mr. Nikisch held the baton. Decidedly interesting was Arthur Hinton's Concerto, for piano and orchestra, op. 25. Mr. Hinton is capable of sustaining a melodic line without resorting to any harmonic tricks which we moderns are so prone to adopt. This does not mean the work lacks harmonic interest. Melodic ideas are evident throughout, and often all ideas are the test of any art production. Later Miss Goodson gave a brilliant reading of the B Flat Minor Concerto

by Tschaikowsky. The orchestra played Beethoven's "Leonore, No. 3," and Elgar's fine Variations, op. 36. The composer, who was present, was obliged to bow after Mr. Nikisch had repeatedly beckoned him to the platform.

Sigmund Beel, an American violinist, already known to London, gave a successful recital Tuesday evening. His program was varied and withal interesting, and the criticisms of his work were very encouraging. His idea of Handel's D Major Sonata was sound and musically interesting.

Zimbalist, the Russian violinist, was again with us Wednesday afternoon. Without exception I have never heard the Brahms concerto better interpreted. America is bound to hear much of Mr. Zimbalist soon, for he is a real artist, and his readings have wonderful intellectual breadth and mental poise.

Maggie Teyte, Mary Garden's rival in Paris, gave a recital the following day. She sang songs by Debussy, Duparc, Borodine, etc., in beautiful style to a large and enthusiastic audience. Indeed, style permeates Miss Teyte's interpretations and makes them stand out from the average in a decided manner.

Albert Coates, a young English conductor, recently appointed first *chef d'orchestre* of the Imperial Court Theater at St. Petersburg, gave an orchestral concert at the Queen's Hall Thursday afternoon. He is a pupil of Arthur Nikisch, and has already had much success in Berlin and other Continental cities. His reading of Beethoven's Seventh Symphony (a hard nut to crack) was sane, unaffected and individual. The new symphony by M. Steinberg, which he introduced, was noisy, overloaded with climaxes and really said little in a very blustering way.

To-day George Ferguson gives his first recital. Mr. Ferguson has made an enviable reputation in Berlin as a singing teacher. He is another musician who received all his musical training in America. Elena Gerhardt and Arthur Nikisch are giving a Schumann program to-day, while Mr. Backhaus gives a pianoforte recital.

Among American artists soon to appear are advertised Katherine Hevman, Janet Spencer, Susan Strong and John Powell.

At the opera at Covent Garden Monday evening Mme. Kirkby-Lunn and M. Franz appeared in the title roles of "Samson et Dalila." Tuesday Mme. Tetrassini and Signor Sammarco were in the cast for "Il Barbiere di Siviglia." The following evening "Aida" was given, with Mme. Destinn (who made her *rentree*), Mme. Kirkby-Lunn and Signori Zerola and Sammarco. John MacCormack, Mr. Burke and Mme. Tetrassini appeared in "La Sonnambula" Thursday.

Riccardo Martin made his first appearance last night in "Madama Butterfly," as MUSICAL AMERICA readers have already been told. Mme. Destinn and Sammarco were also in the cast. "Faust" is announced for to-night, with Mme. Edvira, Signor Marcoux and Mr. Martin.

EMERSON WHITHORNE.

Max Reger's new choral work, "The Nuns," will be sung at the Reger Festival to be held in Dortmund, Germany, this Spring.

Count Sergius Tolstoy, a son of the Russian novelist, recently won a prize of \$375 in a song competition in Moscow.

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"You want to know something about fiddles," said J. G. Schroeder, violin-maker and philosopher (all violin-makers are philosophers, it's a characteristic!). It's a big subject. But come back to my shop." And he led me back through aisles of music-laden shelves to a room that seemed to be made of violins. Fiddles were hung about the walls, from the ceiling, stood in the corners, occupied most of the floor space and were piled high on the work bench. There were big fiddles and small fiddles, guitars, old and new fiddles, some bright and shiny, others with the scroll, fingerboard or some essential part missing, fiddles of all kinds and conditions, a veritable democracy of fiddles, where the old and patrician Cremona hung side by side with the fiddles of France and Germany, or, perhaps, one just from the maker's hands.

"The live question in the violin-maker's work," went on Mr. Schroeder, "is: Are new fiddles equal to old ones? I answer the question in the affirmative, but with the reservation that not all new violins are tonally as good as Cremonas.

"There is, of course, a prejudice against new violins, because any man who wants to may make a fiddle and, regardless of its tonal value, hail it as a masterpiece. Violin-making is an art, not a trade, and the man who would achieve success must not only serve his apprenticeship in the technique of making an instrument, he must also bring to his work an enthusiasm for his art, a talent and an acute musical sense.

"So many things enter into the construction of a good violin! Even the material, though carefully selected, must be treated differently in each instrument. Different pieces of wood vary in texture, and must be treated accordingly; the back and the belly must be made for each other, the varnish must be of a certain kind, a hundred things must be observed.

"But to my mind the most essential point, more essential even than the selection of the wood or the varnishing, is the preparation of the wood. See," taking in his hands a part of a ruined back of an old Brescian violin, "this wood, if you rub it

on the inside where there is no varnish, assumes a high polish, showing the presence of some filler, some chemical solution applied to the wood and becoming a part



J. G. Schroeder, the New York Violin Maker, in His Work-Shop

of it, practically making it as though petrified. Old dry wood not so prepared becomes brittle and loses its strength, but this wood is hard and bony in character. It is not the result of varnishing but of the application of some filler which preserves the wood and gives it excellent tonal qualities.

"After discovering this, which I found true of nearly all old Italian fiddles, and I have had many in my hands, I set to work to invent a filler which would incorporate itself with the wood and finally found it. As in the old fiddles, it is applied to the completed instrument before varnishing and is allowed to penetrate the pores, making a homogenous mixture of the resinous matter in the wood, increasing solidity but not impairing flexibility.

"As in all Stradivarius violins, I cut the f holes after the top is on. By an examination of the interior of many old violins I discovered this fact, and have pursued the same course myself; the advantage lies in the even distribution of the filler owing to an uncut top.

"Many new violins sound well in the beginning, but fail to fulfill their tonal promises. A tone to be good must be as responsive in pizzicati as when the tone is bowed. I have experimented with my prepared wood in guitars, and can produce a rich, lasting tone just by plucking the string. I have been urged to try my prepared wood in a piano sound-board, and I may; a piano so constructed would improve instead of deteriorate with age and would be better when twenty years old than when first made.

"Is there a fortune in violin-making? No, hardly a good living, but there is something in violin-making, a fascination in the association with old fiddles, and in watching an instrument grow and finally

SPECTACLE, CONCERT AND "OCULAR OPERA"

Various Designations Bestowed Upon Forthcoming Performances of Imperial Russian Ballet

Managers generally are watching with keen interest the progress of arrangements for the American tour of Anna Pavlova, Michael Mordkin and the Imperial Russian Ballet. This unique attraction, which may be variously considered operatic, spectacular or strictly a feature of the concert field, will invade each branch of the amusement business, according to the plan of campaign now being followed.

In New York, for instance, where the tour will open at the Metropolitan Opera House, October 15, it will be a big musical event, and one of the crowning features of the early concert season. On the road some local managers are handling it strictly from an operatic standpoint, calling the attraction "ocular opera," or "opera in motion." Others are handling it as a spectacular production, while in many cities it is being presented by concert managers and musical organizations.

The first tour of ten weeks, which precedes the appearance of the dancers with the Metropolitan Opera Company, and which embraces a trip to the Pacific Coast and back, is now complete, so far as bookings go. The largest cities in the North will be played as one-night stands, and three solid weeks will be devoted to the coast territories between Victoria, B. C., and Los Angeles.

Every date that has been made for this remarkable attraction is under guarantee. The Eastern and Southern tour will follow the three weeks with the Metropolitan Opera Company, and will open January 10, with Mexico and Cuba as the objective points. The tour will close on March 5.

Raising Fund for Princeton Composer

TRENTON, N. J., June 6.—Alumni of Princeton University are raising a fund to provide an income for Professor Karl A. Langlotz, the composer of the famous tune "Old Nassau," the most beloved college song of the university. Professor Langlotz composed the song in the sixties, when he was an instructor of music in the university.

Strauss's "Elektra" was recently given in Prague for the first time.

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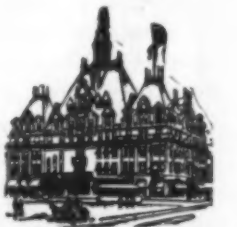
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New York, June 11, 1910

DANGEROUS EXPERIMENTS

No one should miss the opportunity of reading certain words of Felix Borowski, who champions the existence of orchestral and choral organizations against the insidious and destroying attacks of progress, in an article on the North Shore Musical Festival, in the *Chicago Record-Herald* of May 29.

Mr. Borowski refers to the English and German festivals and their peculiar function in bringing forward new orchestral and choral works. In this connection he notes the first performance of last year of Arne Oldberg's "Festival" Overture, and Alfred Wathall's orchestral suite at the North Shore Festival. He says there is no doubt that the American composer is not welcomed with open arms by the conductors of the large symphony orchestras in America, and tells of five American works out of ninety-eight in all given by the Boston Symphony Orchestra last season, and a still smaller proportion in Chicago. He says that it is even more greatly in vain that the American composer, with the possible exception of Chadwick and Parker, knocks at the door of choral organizations.

The comment which he makes upon the situation is as follows:

Nor is it possible to condemn a policy which appears to be at once unkind and unpatriotic. The singing societies cannot afford to try experiments. Their existence depends on the patronage of the public, which has not as yet learned to put its trust in the genius of its own race.

That is right; keep the moribund organizations alive at any cost. What is a mere matter of the artistic progress of the nation in the face of the needed dollars which the orchestras and singing societies can take in to keep up an appearance of life! Certainly the musical organizations should not try experiments. It is always dangerous to strike out into the unknown, and the singing societies' ancient and honorable traditional policy of singing only what every one knows by heart should not be endangered. Only think what would happen if one of these organizations should produce something that its audience has not previously heard!—especially if the name of the composer did not sound remote and atmospheric. Why, as Mr. Borowski makes plain, its very existence might be endangered, and how important it is that the precious body should be kept in existence, even if it is too feeble to take a step forward.

Mr. Borowski thinks that such a policy "appears unkind and unpatriotic." He is somewhat severe on the singing societies. What can be more admirable than a policy which saves one's skin, no matter what sort of a man there is in it. Self-preservation is the first law of nature, and a singing society should not be wanting in obedience to so weighty a law. Mr. Borowski is quite right in refusing to condemn such a policy, which not only makes for safety but is so much easier as well. Why undertake the herculean labor of elevating the public to trust in the genius of its own race, when everything is going on well enough as it is?

Pioneers, explorers and experimenters are but fools at best. Look at the needless risks they take, their needless labor and suffering. Witness the follies of Columbus, George Washington, Kit Carson, Robert Fulton, Abraham Lincoln, Eli Whitney, Edward MacDowell and all their kind. Only think what these men would have avoided if they but realized that they could not afford to try experiments! Like Mr. Borowski, we should not have condemned these men if they had followed a policy which appeared to be unprogressive, unpatriotic, or un-what-not.

Nor, for that matter, would we have noticed them.

CRITICS CAN HELP

Commentators on American music are given to speaking of the future time when there shall be something that can be called an "American school," or of the time when American composers will have learned how to adapt extant materials to the expression of American ideas. Most of these comments are accompanied by the assertion that of course nothing of this kind has been done up to the present time, and that America is still wholly imitative. These facts appear from W. J. Henderson's remarks in a recent issue of the *New York Sun*, and from the recent interview given out by Busoni.

None of the commentators make allowance for the possible present existence of works which may be regarded as ranking in an American school of the future, or of works of many kinds which in one way or another give voice to American ideas. It is not to be expected that unequivocally American works, both great and striking, shall come to birth suddenly, or without a long period of growth through experimental works reaching out in many new directions. But it is precisely this process of reaching out into the new that is going on rapidly in musical composition in America to-day. This is taking place not only in works influenced by folksongs in America, but as well in original works having no reference to such folksongs—that is, works which are the results of inventive minds striking out in new harmonic and melodic paths.

The fully equipped commentator of the present and future should be armed with a knowledge of the bulk of the works which represent this new growth. He would then be less hasty in saying that American composition is still entirely in the imitative stage, and that we have no music yet which is expressive of American ideas. More than this, he would help the growth itself by creating a general knowledge of its status and progress.

It is scarcely beneath the dignity of the serious critic and student to study a national musical art in the process of making. From this time forth native writers upon American music should be expected to speak from an adequate knowledge of works which already reflect in a marked degree American ideas and ideals. From foreign visitors one is not justified in expecting so much.

A RULE THAT WORKS BOTH WAYS

The East is not infrequently informed by the editors of Western papers that it does not understand conditions in the West. This has been the case musically on several occasions during the past year.

That the matter is not wholly one-sided is manifest from the following statement concerning Oscar Hammerstein by the editor of a musical paper on the Pacific Coast:

"He (Mr. Hammerstein) had not accomplished anything that benefited the common people. He did not give the public anything that it did not have before. He did not bring the admission price of grand opera within the reach of the humble but enthusiastic music lover."

The Western editor is speaking in particular of the price of opera seats. It is true that the regular prices of admission to opera did not go down under New York's dual régime. It is not to be forgotten, however, that Mr. Hammerstein at the beginning of last season gave a course of educational opera at regular theater prices. In another manner, also, Mr. Hammerstein accomplished a remarkable feat in giving the public something that it did not have before—he enabled it to get for five dollars what it could not otherwise get for less than five dollars plus the price of a ticket to Paris or Berlin and back.

The Eastern public would scarcely acquiesce in the sweeping statements of the Western editor.

The great success of the Aborn English Grand Opera Company at McVicker's Theater in Chicago is a feather in the cap of the champions of opera in English, in view of the fact that the last few years have brought forward many experiments in low-priced opera in Chicago, but none having a success at all comparable to that of the Aborn singers. Glenn Dillard

Gunn writes in the *Chicago Tribune* of May 29 that "one is forced to conclude that the public finds these performances attractive in such a high degree, chiefly because they are given in English."

Emil Bridges, in a letter to *MUSICAL AMERICA* in the issue of May 28, writes: "When the successful American opera appears with English words, give that, too; but is it not sad to think that all the money in the world will not produce genius?"

We are not so sure. Think of the kinds of genius most of the people with money would buy if they could!

A man of genius is inexhaustible only in proportion as he is always renourishing his genius—BULWER LYTTON.

Likewise, a country of genius is inexhaustible only in proportion as it drinks copious drafts from the thoughts and feelings of all the world. European papers please copy.

Literature at the Opera

"Every chance I get," said the operagoer, "I sneak up behind some one who is reading between the acts and try to find out what he is reading. Up in the top gallery a lot of friendless folk read between acts. They come alone and have nobody to talk to, and as they don't care to study the crowd, they fall back on a book or newspaper. Newspapers predominate, but books hold their own pretty well. Librettos don't count. Nobody up in the top gallery needs a libretto. Novels are popular. Every time 'Lucia' is sung more than one person sneaks 'The Bride of Lammermoor' out of the bookcase and takes it to the opera. 'Orfeo' brings out numerous works on mythology. One night I peeped over the shoulder of a young man who was studying algebra. But for pure catholicity of taste, commend me to the woman who read 'Mr. Dooley' between acts of 'Parsifal.' I had always flattered myself that I possessed wide sympathies in music and literature, but after that exhibition of liberality I slunk back into a seat reserved for ultra conservatives."—*New York Sun*.

PERSONALITIES



Marcus Kellerman Off Duty

Far out in the Northwest Marcus Kellerman, the Cincinnati baritone, is showing musical audiences the quality of his art and winning new admirers at every appearance during his present tour with the New York Symphony Orchestra. Mr. Kellerman's decision to leave the Royal Opera in Berlin in order that he might continue his work in his own country has brought him gratifying results. The snapshot shows him "off duty."

Hammerstein—Besides discarding his famous "topper" for a slouch hat, it is said that Oscar Hammerstein has lately taken to vegetarianism. On this his friends in Paris have been chaffing him, saying that, since his recent operatic experiences, he cannot afford the luxury of real meals.

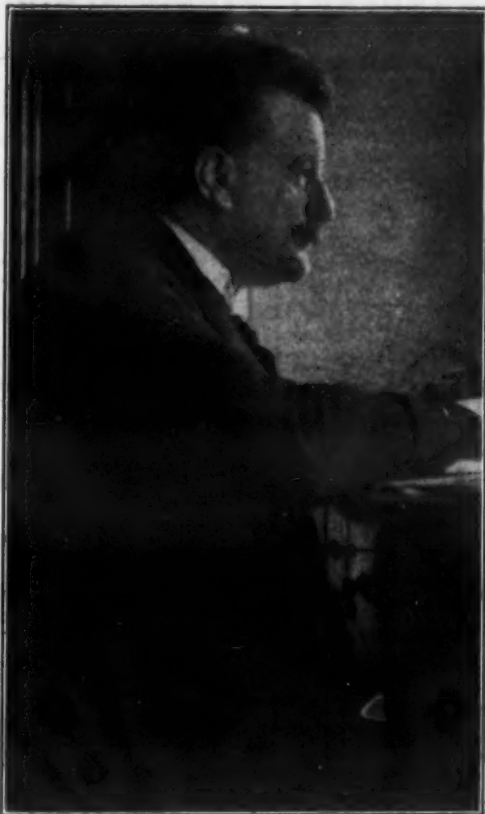
Harris—Victor Harris, the New York composer, vocal coach and director of the St. Cecilia Chorus, sailed for Europe June 2, to be gone until the end of September. He does not expect to do any work on the other side, but will give himself up to the pleasure of a well-earned holiday, after a most successful and busy year.

Busoni—It is said that when Ferruccio Busoni, the pianist, lived in America as a young man, he was so poverty-stricken that he was unable to raise sufficient funds to purchase a pair of shoes to wear at a recital he gave in Boston. According to his manager, Busoni appeared in carpet slippers.

ROSENTHAL IN A REMINISCENT MOOD

Famous Pianist in London Recalls His Early Musical Experiences and His Acquaintance with Liszt, Brahms and Hugo Wolf

LONDON, May 21.—Memories of his youth and of famous musicians who had been his friends filled Moriz Rosenthal's mind last Thursday when I had the luck to find him at his hotel in a mood for conversation. The famous pianist's recollections



MORIZ ROSENTHAL

took him back to the time when the musical instinct first found expression in him, and to the days of Liszt, Brahms and Wolf in Vienna.

"I was six years old," said he, "when I first had an inkling of how much music meant to me. I experienced such pleasure in listening at the open windows of Lemberg, wherever a piano was being played, that I wanted to experience more. It was at this age that I discovered I had the gift of absolute pitch. Shortly afterward I began studying the piano with Mikuli, who was a pupil of Chopin and who later edited Chopin's works. A small friend of mine joined with me in some tiny concerts at my home, for which we charged four cents entrance. The proceeds we devoted to the purchase of music.

"I spent two years with Mikuli, then went to Vienna, where I studied with Joseffy. I had been with him only six months when I gave my first real concert. This was at the Bösendorfer Saal when I was eleven years old.

"You will be interested, perhaps, to know the dimensions of the program of so young a pianist. I played Chopin's F Minor Concerto, with Mr. Joseffy at the second piano; thirty-two Variations of Beethoven and a group by Chopin, and closed with Liszt's 'Campanella.'

"I lived then in that part of Vienna known as the Wieden, and had my rooms in a house which belonged to the Rothschilds, but the wealth with which the rooms had been associated never seemed in my case to prove infectious. In my twelfth year I made a tournée of the Orient. I was made court pianist of Roumania, and played before Czar Alexander, whom, I remember, I addressed as 'Sir,' and not as 'Your Majesty,' my Polish prejudices objecting to the latter phrase.

"Perhaps the greatest event of those

early days happened one year later. Liszt was in Vienna and allowed me to play for him. 'My boy,' he said to me afterward, 'in you there hides the artist who will not long remain hidden.'

"I worked with this great master at Rome and Weimar, and had a good opportunity to observe his methods of composition. When I went to him for my lessons I almost always found him composing. He would sit at a desk with plenty of cigars and red Roman sweet wine close at hand. Now and then he would stand at the piano to try a passage lightly, but he never worked at the instrument regularly.

"Shortly after this I settled permanently in Vienna. I have often thought I should like to buy a ranch in Southern California when I retire, but Vienna really has the greatest charm for me. In my memories of the city Brahms will always have a pleasant place. Brahms was very amusing. If we admired his compositions too much he became bad tempered, but if we did not speak of his work at all he was worse. He could not tolerate as personal friends people who did not admire his work, but he objected to extravagance of praise. He was particularly contemptuous of criticisms from women.

"Hugo Wolf was another Vienna acquaintance of mine, and I recall one criticism of my playing which he wrote when he was critic on the *Salonblatt*. 'Rosenthal,' he declared, 'has again proved that a Mephisto spirit is the highest thing in art.'

EMERSON WHITHORNE.

NEXT SEASON IN MILWAUKEE

Melba Heads List of Distinguished Artists Already Engaged

MILWAUKEE, June 6.—Mrs. Clara Bowen Shepard has secured several of the world's most prominent artists, among them Mme. Melba, for concerts which she is planning for the Fall season in Milwaukee. Mme. Melba will appear on October 21. Other artists engaged by Mrs. Shepard are: Jeanne Jomelli, soprano, for November 3; Josef Hoffman, pianist, November 7; Francis Macmillen, violinist, November 20; the Kneisel Quartet, November 22; Johanna Gadske, soprano of the Metropolitan Opera Company, December 6; Ernestine Schumann-Heink, January 3, 1911; Mischa Elman, violinist, January 30; Bonci, tenor, February 14.

These concerts will all be given at the Pabst Theater. Negotiations are also under way for several other large attractions, and it is evident that the next musical season of Milwaukee will be full of important events.

The 1909-10 music season, now drawing to its close, has had a success surpassing that of any former season. The city has had every reason to be satisfied with its musical feast, which was not only ample in length and variety, but, broadly viewed, of superior quality.

M. N. S.

Mme. Charbonnel Closes Season with Concert in Waltham, Mass.

PROVIDENCE, June 6.—Mme. Avis Bliven Charbonnel closed her season Wednesday with a concert at the New Church Boarding School, in Waltham, Mass., which was largely attended and the most enjoyable music event in that city during the season. Mme. Charbonnel played with her usual fine musicianship, displaying remarkable technic and beauty of tone. Especially delightful was her Debussy number, which she played with a charm and rare skill that earned for her enthusiastic applause. Mrs. Robert Lister, soprano, of Boston, assisted

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Mme. Charbonnel, and her group of songs was rendered admirably. Mme. Charbonnel will not go abroad this year, but will spend the Summer in the mountains preparing her repertoire for next season. G. F. H.

CUNNINGHAM AT WELLS

Baritone Sings for Students at College in Aurora, N. Y.

Claude Cunningham sang on June 7 in Aurora, N. Y., at the Commencement Exercises of Wells College. Mr. Cunningham gave a complete recital program. For several seasons it has been the custom at Wells College to make its Commencement memorable by the presence of an artist of wide reputation. Mr. Cunningham was chosen this year from a large number of available singers.

The baritone's plans for next season include an extended tour under Loudon Charlton's management. Mr. Cunningham has become widely known since his return to America some years ago as principal soloist with Mme. Adelina Patti. In concert, oratorio and recital he has made himself a favorite.

London Impresario to Visit Us

The London impresario, T. Arthur Russell, intends to make a flying visit to America this Summer, coming here as the representative of the English conductor, Landon Ronald, and his orchestra, the New Sym-

phony, which has had a remarkably successful season in London, both at its own symphony concerts at Queen's Hall and at the Sunday afternoon concerts at the Royal Albert Hall. It is rumored that Mr. Russell's visit is in some way concerned with a possible tour in this country of the New Symphony Orchestra and Mr. Ronald. Mr. Russell is also the representative for the British Isles of Francis Macmillen.

Mme. Kirkby-Lunn's Plans

Before her return to America in January Mme. Kirkby-Lunn will be heard in concert in the larger cities of England. A short tour of Scotland is also scheduled. The English contralto enjoyed great success during her American tour last season, and Loudon Charlton is already receiving many demands for her reappearances next Winter. Several orchestras with which she sang previously have re-engaged her, while her recital and oratorio appearances will fill in all available time up to the close of the season.

Whitehill Departs for Europe

Clarence Whitehill, the American baritone of the Metropolitan Opera Company, sailed for Europe on the *Mauretania* June 1. He will abandon opera for concert next season, singing under the management of the Wolfsohn Bureau. After the Metropolitan season had closed Mr. Whitehill spent the time, prior to his departure for Europe, on a visit to his family in the West.

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SCIENTIFIC VOICE-TEACHING AS GINSBURG SEES IT

Among the innumerable instructors of the vocal art who profess to impart their ideas by methods designated as "scientific" there are not many who realize what scientific singing really implies. One of those few whose ideas on the subject prove him to be a true scientist is Giacomo Ginsburg, of this city, whose pupils have one and all displayed marked ability, both during the days of their apprenticeship and also after their departure from their teacher's studio. Not only have such experts as Lamperti, Didur, Sammarco, Plançon and Jadowker expressed their pleasure at the methods and practices of Mr. Ginsburg, but his views as to the training and functions of the various organs concerned in the production of tone have received the stamp of approval of Professor Chiari, laryngologist of the Polytechnic of Vienna, and Dr. Bleier, of the Metropolitan Opera House in New York.

The employment of a multiplicity of "methods" meets with Mr. Ginsburg's most emphatic disapproval. "There are but two,"

he insists, "the right one and the wrong. My own method is the same as that by which the greatest voices of past days were evolved from the crude state to their most glorious exploits. But to the old Italian bel canto must be added the element of expression such as modern music demands, an element that, in spite of prevalent assertion to the contrary, is perfectly compatible with beauty of tone. Upon proficiency in this matter I insist with equal strenuousness as upon those matters which form the basis of tone production—correct breathing, flexibility of the larynx, tongue and jaw and forward placement of tone. I have been complimented as one of the few American teachers who have grasped the secrets of the old Italians, whereas instruction in Italy itself has steadily deteriorated."

Among Mr. Ginsburg's successful pupils are Josiah Zuro, late of the Manhattan Opera House; Friedman, of the Komische Opera in Vienna; Helena Hastrutti, the teacher; Rosa Heilig, the contralto, and many others.

WITCHCRAFT WITH MUSIC

A Boston Comedy with Lyrical Trimmings Well Sung and Acted

BOSTON, June 6.—"The Salem Witch," a music comedy in one act, book and music by Florence Maxim, was presented in Union Hall last Thursday evening. The cast was as follows: Caroline Hooker, Susan Sharp; Anna Cambridge, Mary Williams; Gertrude Dayton, Adelina; Everett E. Glines, John Don; Andrew May, Edward; Master Cliff Pearce, Tommy.

The story of the opera has to do with the love affairs of two young Salem milliners, Mary Williams, who is in love with a "gay Lothario," John Don, an artist, who has previously had a love affair with an Italian working girl in Naples, and Susan Sharp, who loves an uncouth, but honest chauffeur by the name of Edward. Mary trims a bewitched hat "with the devil in it," and Adelina, the Italian girl who has emigrated to Salem to work in a shoe factory, when she calls to get the hat recognizes her old lover, Don, and they leave together without a word of farewell to the broken-hearted Mary. The music is deserving of a better libretto. Many of the situations and climaxes might be strengthened and there is also an opportunity for considerable pruning in places.

The singers did much, however, with the material at hand and displayed well-trained voices and much dramatic ability. Miss Hooker and Miss Cambridge sang a week ago in "Faust" and last Thursday added to the favorable impression they made on the previous occasion, this time in totally different roles. Both are pupils of Arthur J. Hubbard. Miss Dayton possesses a mezzo voice of fine quality. Mr. Glines and Mr. May, the tenor and baritone, sang their parts with distinction. D. L. L.

Mme. Gadske's Next Tour to Take Her to the Far West

Mme. Johanna Gadske's concert tour next season will keep the prima donna employed practically without a break from her arrival early in October until the latter part of December, when she sings in opera in Chicago. Beginning with the Toronto Symphony Orchestra October 6 Mme. Gadske will start West, going as far as the Pacific Coast and singing a series of important engagements en route. After visiting the principal cities of the Northwest she will go to San Francisco and Southern California. At the conclusion she will again be heard in concert up to the middle of February, when her season at the Metropolitan Opera House begins. Loudon Charlton reports that Mme. Gadske's bookings are rapidly being made, including appearances with the leading symphony orchestras throughout the country.

A series of recitals has been given during the past two months by the pupils of the Limestone College School of Music, in Gaffney, S. C. Admirable programs have been offered in each instance.

Emil Jaques-Dalcroze, the Swiss pedagogue, is to open a model school for his method of teaching rhythm by means of gymnastics in Hellerau, near Dresden.

HAMLIN AND THE FLY

An Invitation That Was All Too Literally Accepted

Whenever George Hamlin, the Chicago tenor, feels particularly well satisfied with a success that he has scored, he brings himself sharply back to normal by recalling a tragic incident in which he figured while appearing in a large city of the Middle West several seasons ago. The tragedy had to do with Mr. Hamlin's art and a 44-calibre blue-bottle fly, and the temporary embarrassment of both.

The evening was a warm one early in September—so warm, in fact, that Charles W. Clark, who appeared on the same program, found himself firmly glued to his chair when he attempted to rise and sing. Then came Mr. Hamlin's turn, and perspiring though confidently he started to warble the appealing *lieder* of Schumann, "Oh, Fly with Me." The first verse was finished while the audience sighed its approval; then came the refrain—and the blue-bottle!

"Oh, fly!" sang the tenor. The phrase was barely finished when the blue-bottle, which Mr. Hamlin avers was the size of an infant June bug, came racing from the ceiling, humming joyously in response to what it evidently mistook for a personal invitation.

"Buzz!" it remarked, by way of salutation.

Instinctively, his mind upon his song, Mr. Hamlin brushed the intruder aside and continued: "Oh, fly; oh, fly with me!"

"Buzz, buzz!" was the prompt response. Again the tenor sought to wave his visitor aside, singing blithely and gaily the while. For a second the fly hesitated, unable to reconcile Mr. Hamlin's words with his actions. But only a second. Then, with unerring accuracy and a triumphant buzz it shot between the singer's lips, and thence to the throat from which the silvery notes had come. The song was abruptly concluded. With a sputter, a cough, a sneeze and a gurgle, Mr. Hamlin left the stage, without even waiting to bow his acknowledgement, while the audience, which had witnessed the cause of his embarrassment, expressed its sympathy by shouting in light-hearted glee.

Concerts by a Newark (N. J.) Trio

NEWARK, N. J., May 28.—Two successful musical afternoons were given at the residence of Mr. and Mrs. George E. Clauder in this city last Saturday and to-day by the two hosts and Clara Kloberg, violinist. Mr. Clauder has been before the public for a number of years as a 'cellist in solo, trio and quartet playing, and was the organizer of the Schumann String Quartet of Newark. Mrs. Clauder is a pianist who studied under Leschetizky in Vienna, and Miss Kloberg was for five years a pupil of Brodsky in Manchester, Eng. The trio gave an artistic presentation of a program of numbers by Schumann, Chopin, Wieniawski and Arensky, with a 'cello solo, "Song Without Words," composed by Mr. Clauder.

Edmund Burke, the Montreal basso, made his Covent Garden debut as the *High Priest* in "Samson et Dalila."

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Sydney Russell's Departure from Dramatic to Operatic Stage Attended with Success—His Experience in Musical Comedy and the Classic Drama in This Country Followed by Performances of Tenor Roles in "The Ring" at Edinburgh and Covent Garden

LONDON, May 19.—At the performances of Wagner's "Ring" and "Tristan und Isolde" at Covent Garden during the present season, the rôles of *Froh* in "Das Rheingold" and *Melot* in "Tristan und Isolde" have been sung by a young English tenor who is well known in the United States for his work first in light opera and later in Shakespearean and other classic dramas. It is not often that an artist covers so wide a range of work as Sydney Russell, the tenor in question. Judging from his performances this year in his new field of grand opera, he is destined to win an even higher rank than he has already attained in the "legitimate" drama.

Mr. Russell first became known to American audiences for his work under F. C. Whitney's management in "When Johnny Comes Marching Home." After this piece he appeared in several musical comedies, always as a comedian, although sometimes acting as stage manager and producer as well. He tired of musical comedy, but it was wholly by accident, none the less, that he became a Shakespearean actor. He had closed a season and was in Chicago when he met a manager who was about to put on "Hamlet." Learning that Mr. Russell was then at liberty, the manager asked him if he would not assume the rôle of the *Player King*.

"I have no one who can play it but boys," he said.

Mr. Russell consented somewhat dubiously, but made such a success of the rôle—which he played under an assumed name—that an old actor, who saw and recognized him, seriously advised him to make Shakespearean roles his specialty. He was engaged at a handsome salary shortly afterward to play the *Duke* in "The Merchant of Venice." His last American engagement was with the Marlowe-Sothern company, with which he appeared in the productions of "The Sunken Bell," "Joan of Arc," etc. He was one of the actors to accompany them to London, and at the close of their engagement decided to remain in England.

Thereafter Mr. Russell played *Judge Fordyce* in the London production of "The Earl of Pawtucket; the *Indian* in "The White Man," the title given to the

English production of "The Squaw Man," and early last Autumn determined to abandon the dramatic field, at least for a time, and once more to study singing. He went to the Royal Academy, and from the first Sir Alexander Mackenzie took a decided interest in him and invited him to join the opera class without expense, saying that some one of his stage experience was needed there. When Sir Alexander's opera, "Colomba," was produced in London about Christmas time, Russell was cast for the leading tenor rôle of *Orso*, and the direct result of his work was his engagement to sing in the Wagner operas at Covent Garden this season. Prior to this, however, he sang both *Froh* and the two *Mimes* in the performances of the "Ring" at Edinburgh.

A few words about these Edinburgh performances may be interesting to MUSICAL AMERICA readers. They were organized and carried to a highly successful conclusion by a young piano teacher, Mr. Denhof. With only a local reputation as a piano teacher to give him standing, he conceived the idea of giving the performances, negotiated with prominent artists, even including Mme. Nordica; went about enlisting the interest and financial support of Edinburgh's prominent citizens, and succeeded in awakening their enthusiasm to such an extent that not only was the "Ring" a brilliant success, both artistically and financially, but that for next year the enterprising Mr. Denhof was enabled to make plans for a season of eight weeks.

The operas were directed by Michael Balling, of Bayreuth, who won enthusiastic praise from the critics and who has since directed the performances in English of Gluck's "Orfeo," given at the Savoy Theatre, London, by Marie Brema.

What Mr. Balling thought of Mr. Russell's work may be judged from the fact that when the management of Covent Garden wrote to him, asking for a frank opinion of the tenor's work, Herr Balling merely showed the letter to Mr. Russell and asked him if he wanted to go to Covent Garden.

Besides the rôles he sang at Covent Garden Mr. Russell was also prepared to sing *Mime* had Herr Bechstein, who was engaged for the rôle, been ill. He is an ex-

cellent actor, and is thoroughly at home on the stage. As might be expected of one of his experience, one part in his singing of *Melot* which filled him with natural satisfaction occurs when *Melot* dies. The singer has a few bars to render which are intensely difficult because of an elusive cue. *Melot*, it will be remembered, stands so far back that he cannot possibly see the conductor's bâton nor really hear the orchestra. Another Englishman who has sung the rôle often was behind the scenes, and just before Mr. Russell went on laughingly said to him:

"I'll bet you anything you like that you don't sing those last bars correctly. No one ever does."

To Mr. Russell's delight, and his asso-



Sydney Russell as "Mime" in the Performance of Wagner's Ring at Edinburgh This Spring

ciate's surprise, he did come in at the exact beat and made no mistake.

Mr. Russell has been strongly urged to prepare an operatic repertoire of the character tenor rôles in which he has succeeded so well, but, although considering the matter, he has not yet determined upon it, admitting to the natural desire to sing some of the heroic rôles. He plans to leave for Germany at the end of his Covent Garden engagement and spend the Summer working on a German repertoire. He has been offered a contract for the Edinburgh season next year, and promised that, besides *Froh* and *Mime*, he may have at least one performance of *Siegfried*. However, his plans for next season are not fully settled. Possibly he may remain in Germany, as he has been encouraged to do by several of the German artists who sang with him here.

ELISE LATHROP.

Chicago Singer Reduces Weight by Method of Starvation

CHICAGO, June 6.—W. W. Hinshaw, the basso, whose physique is as large as his voice, has been undergoing a severe test for reduction of adiposity, and claims that the experience has been eminently successful. Mr. Hinshaw, who tips the beam at 280 pounds, is 6 feet 3 inches tall, and built in proportion. Recently he concluded that his waist line was entirely too generous, and concluded to follow the very simple method of starving for reduction of flesh. The first essay in this line was of three days' duration.

"It is rather strange," remarked Mr. Hinshaw, speaking of his experience, "the horrors that starvation have for the uninitiated. After the first twenty-four hours you do not feel any more hunger than you

do after missing a single meal. The sensation is practically the same, and I prevented any pains by copious draughts of water. After trying three days of it I concluded it was rather easy. Then I went back to my regular diet, beginning with warm milk, and a few days later started in without eating for seven days. I assure you that I found it no inconvenience whatever, and that, beyond drinking more than an ordinary supply of water during the first few days, I experienced no inconvenience whatever. I went through my regular daily routine of walking from my residence to the train and thence to the office, but I felt no weakness, nor did I suffer at all from insomnia. As the result of this fast I reduced my waist measure some eight inches and knocked off thirty-eight pounds from my weight. I propose to keep it up until I can reduce at least fifty pounds, and I have found that after returning to a regular diet I do not take on flesh as before."

N.

Bessie Abbott and the King's Horse

An anecdote of the late King Edward and two American girls—Bessie Abbott, the operatic singer, and her twin sister—has been told recently in London. Fourteen years ago the two sisters were doing a vaudeville act in London, and also took private engagements. One of these was at Lord Lansdowne's house in Berkeley Square, where the twins entertained a large company, including the then Prince of Wales. It was the day after the Derby, won by the great horse Persimmon. The girls, who saw the race, had backed the winner, not because it was the Prince's horse, but because they fancied the name.

The Prince, attracted by the charm and talents of the twins, sent for them to be presented. Highly delighted, Bessie and Jessie came forward, and without the least shyness blurted out in duet:

"How are you, Prince? We backed your horse for the Derby."

Lord Lansdowne was somewhat dismayed by the twins' temerity, but not so the Prince. His Royal Highness smiled delightedly as he replied:

"I'm very glad to hear it, and I hope you will back my mare for the Oaks to-morrow."

The girls took the tip, but, unhappily, the royal colors did not bring off the double event.

The reconstruction of the stage and auditorium of the Berlin Royal Opera House, now in progress, will cost \$235,000.

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AUGUSTA
COTTLOW

Garnett HEDGE TENOR

It is the sheerest impossibility to do justice to so remarkable an addition to the literature of musical criticism as the second edition of Ernest Newman's "Musical Studies" in the narrow boundaries of a column or two of newspaper space. A volume consisting of a half a dozen essays, each some fifty or sixty pages in length, each of paramount interest to those concerned with the aesthetics of modern music, would require for an adequate discussion and criticism of its salient features another equally voluminous.

"Berlioz, Romantic and Classic," "Faust in Music," "Program Music," "Herbert Spencer and the Origin of Music," "Matterlinck and Music" and "Richard Strauss and the Music of the Future"—these are the subjects of this second series of "Studies." There is, in addition, an appendix of some fourteen pages devoted by Mr. Newman to the defence of Berlioz against Wagner and the latter's champion, Ashton Ellis. The various essays are inscribed to James Huneker, Rosa Newmarch, Granville Bantock, Edward Elgar, Alfred Williams and Bertram Dobell.

On the very first page of his Berlioz article, which will be first considered, Mr. Newman flings at his readers a statement that is hardly calculated to insure him the undivided confidence and support of a large number. This is nothing less than that "all cultivated musicians would put Wagner, Brahms and Beethoven in the first rank of composers, and Mendelssohn, Grieg and Dvorak in the second or third." That depends greatly upon Mr. Newman's idea of musical "cultivation," for it is pretty generally acknowledged that to exalt Brahms above Grieg and Dvorak is to brand yourself a hopeless pedant to whom considerations of form and structure are of greater importance than those of true musical substance—melodic and harmonic originality. And it certainly is unfortunate on Mr. Newman's part to attempt to imply that in any of these respects Dvorak and Grieg belong "in the second or third rank."

As concerns the true position of Berlioz among the masters, Mr. Newman is not at all inclined to share the opinion for the last half century prevalent among the vast majority of musicians and critics. With Felix Weingartner he takes exception to the traditional criticism of the composer which regarded him as "a great colorist, the founder of modern orchestration, a brilliant writer, and, in fact, almost everything except a composer of inspiration and melody," by proclaiming him "one of the great masters rich in feeling, in beauty, in inventiveness." He feels strongly against Wagner for the latter's action in criticising the "Faust" and "Benvenuto Cellini" without proper knowledge of these compositions and devotes an entire appendix to chastising Ashton Ellis for the manner in which he has attempted to mitigate Wagner's offence by the suppression in his translations of certain incriminating evidence.

Psychological considerations, believes Mr. Newman, are greatly responsible for the popular antipathy for Berlioz. Unlike Bach, Beethoven, Mozart and Wagner, he was not reared in an atmosphere saturated with music, but was actually ignorant of the most elementary facts of musical technique up to his twentieth year. Hence there is nothing in his early writings which, contrary to those of Mozart, Beethoven, Wagner and most others, suggest the influence of predecessors. "His melody, his harmony, his rhythm are absolutely his own." Moreover, "it was Berlioz, and Berlioz alone, who brought French music into line with the activities of intelligent men in other departments. * * * Even after the lapse of so many years * * * the music sometimes strikes us as startlingly new and unconventional."

On the subject of Berlioz's physical and mental conditions Mr. Newman has a number of interesting things to say; especially about the general melancholy and the strange states of mentality prevalent among almost all the members of the artistic fraternity of the Romantic epoch. Berlioz is, it appears, an epitome of that type which, weary of life at eighteen, saw in the whole cosmic scheme nothing but hostile manifestations and black conspiracies against its own happiness. On the assumption that to succeed in his art he would have to undergo

* Musical Studies. Second Edition. By Ernest Newman. Cloth, 319 pages. Price, \$1.50 net; postage, 12 cents. John Lane Company, New York, 1910.

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NEW MUSICAL PUBLICATIONS

untold hardships, he endeavored in his youth to anticipate fate, and so put himself through a prolonged course of starvation, so as to hasten the advent of the desirable adversity. This general atmosphere of exaggeration and morbidity is to be observed par excellence in his prose works which, fairly bristle with weird and grotesque figures of speech in the endeavor to express overpowering emotions.

This extravagance, this element of the baroque, is the first attribute generally assigned Berlioz's music. According to Mr. Newman, such qualification is absurd. It is only in a few of his early works that extravagance and exaggeration of any kind are to be found. You can find no trace of it in the "Waverley" and "King Lear" overtures, the songs, the "Faust," the "Harold in Italy," the "Lelio," "Benvenuto Cellini," "Romeo and Juliet," "L'Enfance du Christ," and a great number of others. Indeed, Mr. Newman finds these creations seething with "eloquence poured forth in a turbid, impetuous torrent," though there are many thousands of discriminating music lovers to-day rather inclined to find them merely stale, flat and unprofitable. Yet the English critic, when all is said and done, pronounces his Berlioz verdict in the following words: "A genius of the first rank; and there is little doubt that the better his music is known the more respectful and sympathetic will be the tone of criticism toward him."

Under the title of "Reform der Stimm-bildung,"* a German translation of David C. Taylor's "Psychology of Singing," has just been issued by the firm of Schuster & Loeffler, of Berlin. As has already been recorded in MUSICAL AMERICA, the translation is the work of a famous throat specialist, Dr. Friederich B. Stubenvoll, of Munich.

The only addition to Mr. Taylor's handling of the subject is a preface by the translator. In this he tells of the deep impression made upon him by the remarkable review of the work by Professor Ernst Wolff, who recommended strongly that the work of "the gifted American" be translated into German. Immediately upon reading the work he determined to undertake this translation, feeling, as did Dr. Wolff, that the book would be a factor in putting a "speedy end to the horrible confusion of modern methods."

Dr. Stubenvoll believes that the work will help all three—the singer, the vocal theorist and the physician. He writes:

"The singer will be a gainer with regard to his voice, for he will no longer demand of it what it is not fitted by nature to perform; the vocal theorist will gain a better understanding of the vocal organs, which he will find to be in their mechanical operations withdrawn from the influence of the conscious will, and the physician will profit in his practice, for he will attain a new and less hypothetical insight into the etiology of most vocal affections."

"Above all, the teacher of singing, whose ideal must be found in the happy union of all three, will recognize to his surprise and delight that the problem of tone production does not demand the Sisyphean labors which have heretofore been devoted to it."

The translator then tells in this preface how the natural methods of the old Italians were overlaid with an incrustation derived somewhat clumsily from various sciences. He continues: "David C. Taylor has stripped modern methods of all this pseudo-scientific tinsel. Though in the first two parts of his book he may appear as the 'spirit who ever denies,' yet in the last two parts he erects on the ruins of the demolished structure an edifice whose foundations are absolutely sound."

Dr. Stubenvoll, in closing, urges the reader not to begrudge the pains of following carefully the reasoning in this book, and tells him not to be appalled by the author's "epic breadth." "For when the reader," he says, "has been led through the mazes of recent centuries to the free heights of the author's knowledge, then the truth seeker will view the promised land of the future, and in it will again discover the lost paradise of the old Italian method."

The English edition is dedicated by its author to his mother. Dr. Stubenvoll dedicates the translation to the Meistersinger and Gesangsmeister, Dr. Felix von Kraus, as "a mark of high personal esteem."

* "Reform der Stimm-bildung," von David C. Taylor, Autorisierte Uebersetzung aus dem Englischen von Dr. Friederich B. Stubenvoll. Schuster & Loeffler, Berlin. M. 7.

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SEASON 1909-1910

GIRL'S VOICE, LOST FOR TEN YEARS, RESTORED BY SKILL OF CHICAGO WOMAN

CHICAGO, June 6.—Anna Groff Bryant, one of the most ingenious factors in the musical educational field, recently accomplished a remarkable feat in vocal therapy in restoring voice to a girl who has for years been deaf. This young woman, now in her twenty-first year, completely lost her hearing at the age of nine as the result of scarlet fever, and up to a recent period her faculties remained undeveloped. Leading physicians of the East, as well as the Middle West, exercised all of their scientific cleverness to restore her hearing and general health without being able to secure permanent results in either particular. A year ago the girl's general health became so much worse that her parents brought her to this city, and one of the leading ear, nose and throat specialists advised that she go into retirement for treatment preparatory to a serious operation as the only possible means of relief. The father opposed this plan, however, except as a last resort, and made arrangements for prolonged treatment with a view to having his daughter's voice and power of speech restored, if possible by some less drastic method.

The specialist fortunately recommended Mrs. Bryant for this service, and the result has been that the deafness has been eliminated and the power of speech, that had been sympathetically affected from long years of disuse, restored. After three months of Mrs. Bryant's treatment the girl made such progress in reclaiming her normal voice that she began the study of elocution with Miss Miner, of the Institute faculty. In the interim her special and general conditions of health improved in corresponding degree, and she is now credited as normal in all respects.



Studio in Chicago of Anna Groff Bryant, Who Has Accomplished Remarkable Feats in Vocal Therapy.

In matters of throat trouble in connection with vocal therapy, Mrs. Bryant has been similarly successful in other notable

instances, and has a large following among singing teachers, as well as among public speakers and preachers. C. E. N.

DINE RETIRING PRESIDENT

Members of Detroit Orchestral Association Do Honor to Mr. Stearns

DETROIT, May 22.—One of the first acts of the newly organized Board of Directors of the Detroit Orchestral Association was to tender a dinner to Frederick K. Stearns, the retiring president, which was given at the Detroit Club last Monday evening, in recognition of his service in the development of the music life of this city, particularly the successful launching of the orchestral concerts. The roster of the new board is as follows: President, William H. Murphy; vice-president, Frederick M. Alger; secretary, N. J. Corey; treasurer, Charles Moore; auditor, John Scott; directors, Lem W. Bowen, Charles L. Freer, Edwin S. George, W. C. Leland and J. Harrington Walker.

Vice-President Alger eulogized Mr. Stearns for his work in behalf of the organization, and in reply Mr. Stearns gave some of his reasons for retiring from the presidency. He said that the anxiety and

responsibility in connection with the organization were by no means small, and that five years of continuous work was about as much as any one man ought to be expected to devote. He further gave it as his opinion that the Orchestral Association had gained a position of strength in which it could and ought to pay for the details of its own work, which were greater and more numerous than the public realized, the single item of 12,000 letters which were mailed during the season being an example of the work entailed. In concluding, Mr. Stearns expressed great satisfaction that so distinguished a group of men should have assumed the future directorship of the association, this one fact alone being ample witness to the success of his efforts.

Marcella Sembrich, who is to come to America for another concert tour next fall, will return to Europe in January and begin her season there with a concert with orchestra in Berlin early in February.

Munich will have a festival to celebrate the 200th birthday of Friedemann Bach in November.

EDMOND CLEMENT'S TOUR

Noted Tenor Will Sing Songs in French, Italian and English

Judging from the demands for Edmond Clément, the French tenor whom Loudon Charlton has secured for a concert tour next season, the singer's success at the Metropolitan Opera House and the New Theater this past season has been widely appreciated. In France Clément has taken rank for years among the leading artists of the Opéra Comique, while in other continental cities he has long been a favorite. In America, however, he is known only through his European reputation and his single season's success in New York, but this, to all appearances, is quite sufficient to create a general demand for his concert services.

Clément's concert repertoire is large and varied. Songs in French, Italian and English will comprise his recital programs, with arias from the various operas, such as "Manon," "Carmen," "Werther" and "Fra Diavolo," in which he has scored his principal successes.

GUILMANT ORGAN SCHOOL COMMENCEMENT EXERCISES

Graduating Students Receive Diplomas After Demonstrating Their Attainments as Performers

The ninth annual commencement concert and graduation exercises of the Guilmant Organ School, of which William C. Carl is director, were held at the Old First Presbyterian Church on the evening of June 2. A large audience was present and there was considerable applause after each number. The performers were Messrs. Eugene Morris, Roy Falconer, Troll Rees, John Standerwick, and the Misses Alice Gordon Don, Olive MacCreedy, Bernice Haughton Manning, Hubertine Elfrida Wilke, Isabel Rose Arnold. Andre Sarto, baritone, contributed several vocal solos.

Each of the young organists disclosed skill in their management of the organ's resources in even the most difficult numbers. The program consisted of works by Guilmant, Faulkes, Maquaire, Vierne, Salomé, Mendelssohn, Bach, and Widor. Mr. Sarto sang an air from Haydn's "Seasons" and added as an encore Schumann's "Two Grenadiers."

Mr. Carl presented the graduating class at the close of the musical programs and the diplomas were conferred by Rev. James Alexander McCague.

MUSIC INCREASING STUDY

Brown's President Tells Federation It Should Be Essential to Graduation

PROVIDENCE, June 6.—At the annual meeting of the Federation of Music Clubs, recently held in Manning Hall, Brown University, the advancement of musical interests in the State was discussed by President Faunce, of Brown; Dr. William Louis Chapman, organist of the First Congregational Church, and Hans Schneider, director of the Hans Schneider Music School. President Faunce expressed his sympathy with the work of the Federation, and offered it the use of any of the halls of Brown University when needed. Said he:

"I believe that music will do for young men what military drill does—it will bring about obedience, harmony, co-operation and discipline. I believe music should be urged as an essential to graduation in school and college."

The officers of the Federation are: President, Mrs. George A. Deal; first vice-president, Mrs. George Hall; second vice-president, Huger Elliott; third vice-president, Dr. William Louis Chapman; secretary, Carrie Schmetz; treasurer, Veary Cullen. G. F. H.

"Ysobel" Manuscript Arrives

The manuscript and portions of the score of Mascagni's new opera, "Ysobel," in which Liebler & Co. are to present Bessie Abbott next season, arrived recently in this country.

Lillian Grenville, the American soprano, is to sing at Aix-les-Bains this summer.

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MAX ZACH ON THE BUILDING OF MUSICAL TASTES

MAX ZACH, formerly of the Boston Symphony Orchestra, now conductor of the St. Louis Symphony, made interesting comparisons of musical tastes in two places in a recent interview. He said, in part:

"I construct programs every bit as 'stiff' as those played in Boston, and so far as one can tell they are quite as much enjoyed. Perhaps not so well understood, but that is only a matter of time. If I play something heavy—a symphony of Brahms, for example—perhaps a suite of Massenet or Saint-Saëns stands later on the program. But there is no greater mistake than 'playing down' to an audience. In the first place, it is not necessary, and in the second it does no good. It 'educates' nobody, though we are told often enough that it does.

"I speak with conviction, for we had this all out many times before the tours began to the neighboring cities. Said they: 'You must play what will please people.' Said I: 'They will have to come up to me.' What happened—in Topeka, Kansas City, St. Joseph and the other places—was interesting. Many of them had never heard an orchestra before. They were somewhat bewildered; much of it no doubt passed over their heads. But there was no doubt that they were pleased. Notice also that I was obliged to play Beethoven's Fifth Symphony in Topeka—by request. Later I was asked for the Sixth Symphony of Tschai-kowsky and the 'Unfinished' by Schubert. How did this happen? People read. They had read about these pieces in periodicals and never before had had a chance to hear them.

"So we did not 'play down.' In every audience there is always a group of people intelligent enough to know and resent it. They are alienated, and they are the people

you most need to win. If they come, the others are compelled to follow.

"I have not nor can I have the control over the men that is possible in Boston. We are sixty-five, very few of whom have been brought to the city expressly for symphony work. They are largely, I regret to say, men 'with jobs.' They are engaged at hotels and restaurants, for which they send a substitute when we tour. Certain pieces are out of the range of our individual virtuosity. Others, beyond the range of our numbers; others, frankly beyond the present receptivity of our audiences. To go into detail: I looked at Delius's 'Paris.' It calls for six horns and three trumpets. Even if we could afford them, suppose I called out my basses—what would become of my strings? Or if we were ready to play Strauss's 'Don Quixote,' is my public ready to hear it? I think rather they should hear the earlier works many times over—'Don Juan,' 'Tod und Verklarung,' 'Till Eulenspiegel'—and get ears accustomed to his musical language before we venture the later works. On the one hand I played last Winter the whole nine of Beethoven's symphonies, beginning with the first—a great success, which brought out the German public. Well, and all but three or four of them were 'novelties.' On the other hand, I played the first symphony of Sibelius, and it was so well liked that I had numerous letters asking if it might not be repeated. Schumann is a novelty. Wagner is excusable on such programs as those in St. Louis because a large share of the audience has had no opportunity of hearing this music in opera, where it belongs. It seems to me poor judgment to give too much highly seasoned food before the substantial can be digested. I would rather play for the present more of what we call 'absolute music'—Mozart, Haydn, Beethoven.



"Why has Mendelssohn's 'Spring Song' no words?"

"I guess he figured that words wouldn't be needed. Everybody is all stuffed up with influenza in the Spring and can't articulate."—*Louisville Courier-Journal*.

"I think we shall like our new neighbors." "That so? Have you met any of them?" "No, but I watched their furniture being carried in yesterday, and their wasn't a phonograph or a music box in the outfit."—*Detroit Free Press*.

"The dear old songs they used to sing," began the sentimentalist.

"Yes," replied Mr. Lobrow, "I've heard about them. My private opinion is that we appreciate them because people don't insist on singing them any more."—*Washington Star*.

"Queer about that baseball player who joined the church choir."

"What was queer about him?"

"Had a catch in his voice, but couldn't get the right pitch."

"To succeed as a pianist you must have a foreign-looking name."

"I would not choose a name belonging to any country other than my own."

"Well, pick out the name of some throat disease."—*Louisville Courier-Journal*.

The auctioneer held up a battered fiddle. "What am I offered for this antique violin?" he pathetically inquired. "Look it over. See the blurred fingermarks of remorseless time. Note the stains of the hurrying years. To the merry notes of this fine old instrument the brocaded dames of fair France may have danced the minuet in glittering Versailles. Perhaps the vestal virgins marched to its stirring rhythms in the feats of Lupericalia. Ha, it

bears an abrasion—perhaps a touch of fire. Why, this may have been the very fiddle on which Nero played when Rome burned."

"Thirty cents," said a red-nosed man in the front row.

"It's yours!" cried the auctioneer cheerfully. "What next?"—*Cleveland Plain Dealer*.

"I wonder what the teacher meant about the singing of my two daughters?"

"What did he say?"

"He said that Mamie's voice was good, but Maude's was better still."—*Cleveland Leader*.

Skivvy—Did you ring, sir?

Old Dryasdust—Yes; tell that woman who is singing outside that if she doesn't go away I'll give her in charge.

Skivvy—Please, sir, it's the cat as you're sittin' on.—*Ally Sloper's*.

I've taught quite a lot of music pupils in my time;

Some played the deuce, some played—that's all—a few could play in time.

Some learned to say "Herr Wagner," but would keep me on the rack

By the horribleness of the way they said "Sebastian Bach"!

Now, one of these Americans was full of much surprises.

The way she practised faithfully on finger exercises.

I loved her for her faithful work—but what an awful shock

It was to hear her say the master's name like beer—"John Bach"!

One little boy was schoen! He didn't call George Cohan "swell."

And I gave him deutsche lieder, and he played them very well;

I really thought I'd found Pepito Arriola's match,

Till he spoke about Der Meister—and he called him "Mr. Bach"!

They called him "Bach" to rhyme with "gash," and "Bach" to rhyme with "chalk";

They called him "Bach" to rhyme with "gosh"—I never heard such talk!

I thought I'd find some pupils in America, but Ach,

Mein Gott! How can a fellow play who can't pronounce it "Bach"?

—*Toledo Blade*.

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MACLENNAN HERO OF GOLDMARK OPERA

American Tenor Sings Leading Rôle in Sumptuous Berlin Revival of "The Winter's Tale" on Eightieth Anniversary of Composer's Birth—Louise MacKay, George Meader and Other Americans Prominent in Musical Affairs of the German Capital

BERLIN, May 19.—The Dutch-American bass-baritone, Arthur van Eweyk, has been engaged as soloist for the Bach festival, which is to take place in Duisburg on June 4, 5, 6 and 7. The festival, for which a most elaborate program has been prepared, will be under the musical conductorship of the Kaiser's musikdirector, Walther Josephson.

Louise MacKay, the American singer, has been meeting with excellent success in concerts in Europe. The critic of the *Berliner Börsen Courier* writes: "She gives the impression of being a singer far above the ordinary. The effect which she attains is in great part due to her cleverly trained pianissimo, which, for example, in 'Die Rose' of Spohr and 'My Mother Kids Me Bind My Hair' of Haydn, she utilizes with a great deal of taste."

Karl Goldmark, the composer, who celebrated his eightieth birthday yesterday, May 18, though an Austrian by birth, and, therefore, of the German-speaking race, has met with comparatively small appreciation in Germany. Most of his operas have been produced at the leading theaters of the country a number of times, but have invariably passed from the repertoire. In Austria, and even the Roumanian countries, his success has been decidedly more pronounced. The more or less spectacular tendency of his operas, both in the composition as well as in the libretto, is not conducive to popularity among the more sedate Germans.

On Wednesday evening the management of the Berlin Royal Opera presented Goldmark's "Ein Wintermärchen" ("A Winter's Tale") for the purpose of honoring the composer on the anniversary of his birth. As a novelty this work had already been staged here a number of years ago, but had, unfortunately, not met with the success requisite for a repertoire opera.

Last Wednesday the opera was just as conscientiously staged, and, in fact, even more artistically than on the former occasion. The libretto, based upon Shakespeare's play, possesses fascinating interest, and is seemingly very well adapted to musical expression. Goldmark has unquestionably written for it some effective music—music at times even of great beauty. But continuity is lacking; there is nothing concrete; the various movements might just as well have been taken from a number of others of his works and loosely fitted together for this opera. The composition produces the effect of continuous variations of some not clearly defined theme. The instrumentation must be called brilliant, but especially here the composer's inclination for the spectacular becomes clearly manifest.

The leading part of *Leontes* was sung by Francis MacLennan, the American tenor, and the *Perdita* by Florence Easton, his wife. As far as these two rôles were concerned the cast could not have been better. To one not given to ecstatic effusion it seemed that Mr. MacLennan's work approached sublimity. America may justly feel proud of this tenor, who possesses a temperament which transports his hearers, and a voice of so much voluptuous yet manly beauty that few can be called his equal. In parts of a pronouncedly dramatic character MacLennan rises to the heights. He is an actor so able that were he to lose his voice to-day he might still make a name for himself on the dramatic stage. Few tenors in Europe or America can claim MacLennan's rare combination of talents.



LOUISE MAC KAY

American Concert Singer, who Has Captivated Berlin Audiences

Mr. MacLennan's wife, Florence Easton, one of the most beautiful stage personalities imaginable, was peculiarly adapted to the part of *Perdita*. Her voice, though not very large, is one of those exquisitely sweet and silvery sopranos that fascinate the hearers at once. Parts requiring a de-

mure and youthful naivete are best calculated to set forth her exceptional abilities. Frau Denera, as *Hermione*, was a rarely beautiful queen, whose singing, however, was not on the same level with her acting. Fräulein Ober, as *Paulina*, was inspiring. She is the only contralto we have heard who has a claim to become the heiress of Schumann-Heink. It is a matter of course that Dr. Muck, who conducted, brought out all possible beauties in the work, and that the royal orchestra played with its customary exactitude and temperament. As to the stage setting, such beautiful effects are rarely produced.

Leila Hölterhoff was the soloist for the musical services in the American Church last Sunday. She sang the "Creation" aria of Haydn with such astonishing beauty of tone and with so much expression that there was scarcely one among her hearers who was not touched. Miss Hölterhoff is the possessor of an unusual head voice, both as to silvery quality and volume.

Fräulein Gerster-Gardini, the daughter of the one-time celebrated prima donna and the present singing teacher, Etelka Gerster, will be married May 21 to Walter Kirchhoff, the lyrical tenor of the Berlin Royal Opera. The father of the bride-to-be, Dr. Gardini, died last Sunday of pneumonia.

Saturday afternoon, May 14, as already briefly recounted in *MUSICAL AMERICA*, the singing teacher, Anna Eugenie Schoen-René, gave a matinée musicale in her studio, where a number of her advanced pupils, a few of whom have already begun a professional career, gave evidence of the excellent instructive talents of this maestra, whose reputation in both America and Europe is so well established. Mrs. Olive Trimmings sang the aria from "Samson et Dalila" with a voluptuous contralto voice and clever tone production. The American tenor, George Meader, who is at present engaged at the Leipsic Stadt Theater, sang "Gebete," a beautiful composition by Henschel, which, unfortunately, is not frequently heard; "Traum durch die Dämmerung," Strauss, and the aria from "Il Barbiere di Siviglia" with that flawless tone production and artistic feeling with which we are accustomed to hear him sing. The greatest surprise, however, proved to be the singing of Mrs. Lillian Wiesecke, with whom Mme. Schoen-René has accomplished wonders. I heard Mrs. Wiesecke a few years ago, and must confess that I did not like her singing. It is therefore all the more a pleasure to say conscientiously now that the sweetness and nobility of her voice and her present style of singing are such as very few professional artists, with a career of ten years or more, can lay claim to. We have in her, in fact, a very unusual talent. Miss Hart has all the qualifications of an excellent operatic sourette and the concert singer. Louise MacKay sang with all her customary temperament and good taste. O. P. JACOB.

Boston Pupils in Song Recital

BOSTON, June 6.—The following pupils of Mrs. Gertrude Franklin Salisbury, teacher of singing, gave a concert in Potter Hall last Wednesday morning: Helen Ames,

Nora Burns, Mrs. Osgood-Crocker, Florence Fisher, Geneva Jefferds, Phyllis Robbins, Mrs. Marie Sundelius, Katherine Warren, Majorie Winnemiss. The program was varied and interesting and contained songs by French, German, Russian, Ameri-



GEORGE MEADER

American Tenor of Leipsic Stadt Theater, Whose Art Has Gained Him German Renown

can and other composers. There was a large audience and the singers were enthusiastically applauded. The pupils showed the effects of careful training. D. L. L.

The Parepa-Rosa Scholarship, which was founded at the Royal Academy of Music, London, by the late Carl Rosa in memory of his wife, the great soprano, and is good for \$300 a year for two years, was won this year by a poor girl living in London's East End.

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VIEWS OF VON WARLICH ON ART OF PROGRAM-MAKING

PROGRAM-MAKING has always been a feature of the work of Reinhold von Warlich, the basso, and his recent labors in that direction are interestingly set forth by him in a letter dated Dusseldorf, May 14. In preparing the English part of his programs, for which he has been busy gathering material in London, he has found, he says, "precious little worthy of serious attention" in modern English songs. Consequently he has gone back in his researches to the Elizabethan era, and there found his reward.

"In order to get a thorough idea of the music literature of that time," he writes, "I went to see my friend, Lucy E. Broadwood, who has been editing, with Fuller Maitland, several books of old English songs, folk and art songs taken directly from the people or from old manuscripts in the British Museum, etc. She gave me a list of things, and I found wonderful songs among them. My interest especially was turned to a collection of English country songs which Miss Broadwood had collected in the different English counties. They were sung to her by farmers, laborers and old women, and she, not unlike the brothers Grimm, with their Märchen, sketched these things down and later arranged them, in the simplest form possible to preserve their beauty of simplicity, for the voice with piano accompaniment. These songs run the whole gamut of human emotions. Some are of greatest lyric beauty and rhythmical strength; others in true ballad form and intensely dramatic. I propose to take from these collections a large

number for my programs, forming them in a group by themselves, giving one song of each principal English county and alternating the lyric with the dramatic.

"Then my attention was called to a splendid collection of Elizabethan songs arranged by Frederik Keel. He arranged them from old manuscripts; they were written for the lute, the tabulatura under the voice part. Words and tune were always written by the same man, Thomas Morley, John Dowland, Thomas Campian and other fine old sixteenth and seventeenth century bards. Of these I want to form a group as early English art songs; then some of the best modern ones—Vaughan Williams, Roger Quilter and his fine set of Shakespearean songs. Hardly any of these have ever been heard in America. I shall also select a number of Schumann and Schubert songs set to the words of English poets like Burns, Scott, Byron, etc., and sing them in English with the rhythmical alterations made necessary by translation. The larger part of my programs will be sung in English, but in no way will I make concessions and sing original German texts in English. My work and my specialty is the German lied. I propose singing as a group in two or three of the programs some of the smaller song cycles like the Dichterliebe, Liederkreis (both Schumann), etc.

"As you know, the song cycle is my special field, and I was gratified and impressed with the manner in which the people in New York and elsewhere understood and appreciated the art form of the lyric monodrama."

CONCERT IN NEW ALBANY

The Mendelssohn Chorus Heard with
Pleasure in Interesting Program

NEW ALBANY, IND., June 4.—The Mendelssohn Choir, under the direction of Earl Hedden, gave the last concert before its vacation period at Music Hall Tuesday evening. The assisting artists were Mrs. Katherine Whipple Dobbs, of Louisville, and a string quartet composed of Earl, Will and Kirk Hedden and Henry Leist, of this city.

The chorus sang Stanford's "Phauidrig Crohore" and Weber's "Hymn" with most excellent shading and much tonal power. The incidental bass solo in the Irish number was sung by D. S. Talbert, and John Peterson sang the baritone solo in the Weber selection. The string quartet played Raff's "The Mill" and "The Miller's Daughter" with fine appreciation of their rhythmic beauties.

Mrs. Dobbs gave two dramatic monologues with musical setting—the "Sandalphon" of Longfellow, with music by Loomis, and "The Happy Prince" of Oscar Wilde—with the artistic setting by Lisa Lehmann. These little dramas were given an interpretation that caused them to glow against their somber musical backgrounds, like the colorful pictures of Monticelli.

Margaret McLeish was a very efficient accompanist. H. P.

A Promising New Operetta

"Der Rodel Zigeuner" is the name of a new operetta by Leo Kastner and Josef Suaga, which was performed for the first time at Leipzig two weeks ago and scored a success. "The book," writes a first-nighter, "is devoid of the silly stuff, flat platitudes and impossible situations with which we have become so familiar in connection with the operetta of the present day. The music is so good that it is entitled to a higher place than the one to which it aspires. A trio entitled 'Das Knuspermaueschenterzett,' in the second act, will, unless the great public fails to recognize real worth, make a hit, and with that title why should it not?"—New York Tribune.

Metropolitan Opera Abroad

[From the New York Sun.]

There is no good ground for looking upon this affair as typically American or typically anything else. The manager is an Italian from Milan; the principal singer, an Italian from Portici. The leading prima donna is a Bohemian from Prague, and her chief associate is a Swede from the Middle West of the United States. Other singers of various nationalities complete the company, which is cosmopolitan in constitution and in the range of languages which it employs in its performances.

U. S. KERR IN BRIDGEPORT

His Splendid Voice and Thorough Musicianship Delight Critics

Further information has come to MUSICAL AMERICA of the success achieved by U. S. Kerr, the basso cantante, at his concert appearance in Bridgeport, Conn., May 26, under the auspices of the Universalist Woman's Club of that city. Mr. Kerr sang for a large and cultured audience a program well suited to display his distinguished gifts of voice and musicianship, and the Bridgeport critics could not say enough in praise of the sonority and sympathetic quality of his voice and of the artistry of his method of employing it.

The entire program, one number excepted, was given to Mr. Kerr. It was hard to decide whether the audience enjoyed most the rollicking measures of "Rolling Down to Rio," by German, and the stirring "To Horse! To Horse!" by Stevens, or the more serious compositions on the list. "The Song to the Evening Star," from "Tannhäuser," served well to bring out the remarkable flexibility, range and richness of Mr. Kerr's voice. His other selections included "Kypri," Holmes; "Elegie," Massenet; "Kamrat," Korling; "My Star," Mrs. H. H. A. Beach; "A Ballad of Trees and the Master," Chadwick; "The Land of the Leal," Foote; "Furi bondo Spira il vento," Handel; "Oeffnet ich die Hertensthur," Schutt; "Sehnsucht," Strauss, and "Die Ehre Gottes," Beethoven. The "Toreador Song" from "Carmen" was the last on the program, and at its close Mr. Kerr was obliged to bow repeated acknowledgments of the prolonged applause. Each one of his numbers, according to the Bridgeport critics, was delivered with a depth and volume of resonant tone, dramatic effect and artistic finish that were a revelation to those of his audience who had not heard him before.

Franz X. Muhlauer was an able accompanist to Mr. Kerr, and played one solo, Chopin's Scherzo, No. 2, B Flat Minor.

Maud Allan to Emulate Bernhardt

Sailing for England on the *Mauretania*, June 1, was Maud Allan, the California dancer, who announced that she would appear for the rest of the Summer at the Palace Theater in London. She will return to this country to dance next year, but after that, she said, she intended to devote her attention to the drama, making her debut in one of the tragic rôles in the repertoire of Sarah Bernhardt. Miss Allan has never appeared on the dramatic stage, having taken up dancing after studying to be a professional pianist.

"Madama Butterfly" has passed its fiftieth performance at the Berlin Royal Opera.

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EVANSTON FESTIVAL INSPIRING SUCCESS

"Samson and Delilah," Verdi's
"Requiem" and Wagner
Program Features

EVANSTON, ILL., June 5.—For the success attending the second annual series of concerts given by the North Shore Musical Festival Association, Peter Christian Lutkin, the musical director, is deserving of great praise, along with the officers of the association—William F. Hypes, president; Chancellor Jenks, vice-president; Frank S. Shaw, vice-president; John H. Hilton, secretary, and Frank W. Gerould, treasurer—together with an executive committee of citizens of Evanston. The festival closed last evening in the Northwestern University gymnasium.

The inaugural festival last year took place in this same edifice, before it was completed, and this year found it singularly well equipped for the comfort of the audiences and in acoustic values. With 3,300 seats easy of access there was little ground

for complaint in the general arrangements, except for those who were barred out by arriving late. Possibly 12,000 persons attended the four concerts, and the receipts were in the neighborhood of \$18,000. The triumph of this festival was really the conquest of noble music, and its success should not only guarantee its continuance, but furnish a precedent to inspire other communities.

The choral organizations participating in the festival were the Evanston Musical Club, P. C. Lutkin, director; the Ravenswood Musical Club, Curtis A. Barry, director; the Ravenswood Men's Chorus, John S. Fearis, director; the Choral Class of the School of Music of the Northwestern University, P. C. Lutkin, director (aggregating 600 voices), and the children's chorus from grade schools of Evanston and Winnetka, enlisting 1,400 voices. Barbara Ann Russell, Elizabeth Nash and Mrs. Harriet Brown Seymour, directors. The Theodore Thomas Orchestra, increased to ninety pieces, under the direction of Frederick A. Stock, furnished the accompaniments, and the soloists were: Jane Osborn-Hannah, soprano; Ernestine Schumann-Heink, contralto; Evan Williams, tenor; David Bispham, baritone; Marion Green, baritone; W. B. Ross, tenor; Albert Boroff, basso; Rose Lutiger Gannon, contralto; Allen Hinckley, basso. The programs were as follows:

First Concert, Wednesday, June 1.—Conductor,

Mr. Lutkin; "Samson and Delilah" (Saint-Saëns); Soloists, Mme. Schumann-Heink, Evan Williams, David Bispham, Marion Green, William B. Ross, Albert Boroff and the Festival Chorus.

Second Concert, Thursday, June 2.—Conductors, Mr. Stock and Mr. Oldberg; Dramatic Overture, "Paolo and Francesca" (Arne Oldberg); Aria, "Abscheulicher" from "Fidelio" (Beethoven); Mme. Osborn-Hannah; Andante Cantabile, from Symphony No. 5, Opus 64 (Tchaikovsky); Aria, "Summer! I Depart" from "The Swan and the Skylark" (Goring Thomas); Evan Williams; Introduction to Act III from "Lohengrin" (Wagner); "Elsa's Dream" from "Lohengrin" (Wagner); Mme. Osborn-Hannah; "Waldweben" from Siegfried (Wagner); Romanza, "To the Evening Star" from "Tannhäuser" (Wagner); David Bispham; "Ride of the Valkyries" from "Die Walküre" (Wagner); Duo, "Like to a Vision" from "Der Fliegende Holländer" (Wagner); Mme. Osborn-Hannah and David Bispham; Prelude to "Die Meistersinger" (Wagner).

Third Concert, Saturday Afternoon, June 4. Young People's Matinee—Conductors, Mr. Stock, Mr. Lutkin and Miss Russell; Overture to "The Merry Wives of Windsor" (Nicolai); Folk-songs, "Cossack's Lullaby" (Russian); "My Old Kentucky Home" (American); "Rose of Allendale" (Scottish); Children's Chorus; "Invitation to the Dance" (Weber); arrangement by Felix Weingartner; Scena and Aria, "Gerechter Gott" from "Rienzi" (Wagner); Mme. Schumann-Heink; Trios, "I Will Lift Up Mine Eyes" (Lutkin); "Sing Ye to the Lord" (written for this festival); Children's Chorus; Overture to "Donna Diana" (Reznicek); Songs, "Die Allmacht" (Schubert); "Die Junge Nonne" and "Erlkönig" (Mme. Schumann-Heink); "The Bee" (Schubert) and "Humoreske" (Dvůřák), arranged by Frederick Stock; Cantata, "A Legend of Bregenz" (Bendall); Children's Chorus.

Fourth Concert, Saturday Evening, June 4.—Conductor, Mr. Lutkin; Requiem (Verdi); Soloists, Mme. Osborn-Hannah, Mrs. Lutiger-Gannon, Messrs. Williams and Hinckley, Festival Chorus and the Theodore Thomas Orchestra.

A QUIET WEEK IN LOS ANGELES MUSIC

Fidelia Männerchor Produces Some
Excellent Chorus Sing-
ing

LOS ANGELES, May 30.—Occasionally there is an honest musical critic. Then again there are those who are music critics, not musical critics. Otheman Stevens, of the Los Angeles Examiner, comes under the head of honest music critics. In a recent article, he writes in his paper, "I find the less a musical critic knows about music the better he writes."

And further he adds, "In my several brief and glittering intervals of posing as a musical critic, I have had some agitated impresario confide to me, 'This is not really what it should be musically, but the dear men and women have worked so hard! They deserve credit for what they would like to do if they knew how; so give them a good notice.' How like an old friend that plaint is!

Musical events were not numerous the last week. The concert of the Fidelia Männerchor was the leading one, taking place Thursday at Simpson Auditorium. This was somewhat in the nature of a preparation for the contest of societies which is to take place at San Francisco in the fall. This chorus is now directed by Siegfried C. Hagen. The various numbers showed how much progress has been made under his direction and gave evidence that the Fidelia singers will give a good account of themselves at the San Francisco sängerfest.

The assisting talent at this concert included Beatrice Hubbel Plummer, soprano, one of the cleverest singers in the city; Harold Reeves, baritone, and the Wiener Kuenstler quartet, with a small orchestra under Mr. Smeby.

Memorial Day observances have a touch of novelty out here, where the naval service is held at the Venice Auditorium, a half mile from the shore, out on a long pier. The program includes a number of choruses, and after it flowers are strewn on the ocean waves in memory of the naval heroes of the country. The soloists this year are Mrs. Staddon, soprano; Miss Marple, alto; Spencer Robinson, tenor, and Howard Clarke, bass.

The Philharmonic Society of Long Beach, a neighbor of Los Angeles, continues to present good programs in that growing city by the sea. Last Friday night it gave Spohr's "Last Judgment." The soloists were Mrs. W. E. Wiseman, soprano; Mrs. F. G. Hariman, contralto; A. L. Parmley, tenor, and G. W. Isaacs, bass. Myrtle Ouellet played the harp and Mrs. C. R. Mitchell was at the organ. The whole was under the direction of Dr. C. R. Mitchell, whose energy and love for music make a society like this possible in Long Beach. It may be remarked in passing that in Los Angeles, with its 300,000 population, there is no general society of mixed voices capable of singing the larger works. All the more credit to Long Beach, Claremont and other towns, which, though small, have musical energy enough to keep up such societies.

Chicago Commencement Season Opens

[By Telegraph to MUSICAL AMERICA.]

CHICAGO, June 7.—The Chicago commencement season opened brilliantly this afternoon when a program of exceptional interest was finely presented by the Columbia School of Music at the Illinois Theater. The Theodore Thomas Orchestra, under the direction of ex-concertmaster Becker, and a number of members of the school's faculty assisted. Abbie Russell, pianist, played MacDowell's A Minor Concerto brilliantly, and Margaret Clark also scored with that of Arensky in A Minor. Mrs. Bergliot Tillisch and George G. Beck won triumphs in several vocal numbers, and the school chorus did remarkable work, under the leadership of Mrs. Westervelt. Another fine novelty which had its first American hearing on this occasion was Rachmaninoff's First Piano Concerto, played by Helen B. Lawrence.

WEIGESTER SUMMER SCHOOL

New York Teacher Will Conduct Classes
Near Pittsfield, Mass.

A recital was given by pupils of Robert G. Weigester at his Carnegie Hall studios on Thursday evening, June 2. Those taking part were: Emma L. Henning, Marie Deknatel, Luella Stewart, Florence I. Lee, Elsie Myer, Mary Colohan, Bertha Wischusen, Marv Mitcheltree, Harry M. Frazer, Edward D. Sinsabaugh, Edward F. Perkins and Marion Morris.

Mr. Weigester closes his New York season June 15 and opens a six weeks' Summer school at Lake Pontreus, near Pittsfield, Mass., on July 20, after which he will enjoy a well-earned vacation.

The location of the Weigester Summer School of Music is about as ideal as could well be desired, situated as it is in the heart of the Berkshires, 1,200 feet above sea level. The beauties of the country in the neighborhood of Pittsfield are too well known to require detailed description, and there are also many landmarks of historic interest in the vicinity. The headquarters of the school is a large farmhouse some fifteen minutes from Pittsfield and picturesquely situated on the lake front.

The vocal department is under the personal supervision of Mr. Weigester, and covers all branches of singing. There are private and class instruction in tone production and song interpretation, special courses in oratorio, opera, church and concert singing, instruction in sight reading, pantomime and self-expression, and French, German, Italian and English diction.

MRS. CLARK-SLEIGHT'S PUPILS

Interesting Demonstration of Her Training
Given at Vocal Recital

Pupils of Elizabeth Clark-Sleight were heard in a recital on June 6, in Studio I, National Arts Building, New York. The program which comprised numbers by Offenbach, Mozart, Haydn, Franz, Schumann, Massenet, Puccini, Verdi, Wagner and others was excellently rendered by the Misses Lawrence, Wise, Liotard, Loew, Marinus, Bartholomew and Mr. Jagger. Each of the singers disclosed a voice of fine quality, musical feeling and excellent

schooling. The majority of the singers are soloists in the church choirs of New York and Brooklyn, and two members of the class are to study operatic rôles in Europe next winter. The program was as follows:

"Barcarolle" (Hoffman), Misses Lawrence; "Batti, Batti," from "Don Giovanni" (Mozart); Miss Wise; "Gute Nacht" and "Es Hat Die Rose" (Franz), Mr. Jagger; "With Verdure Clad" (Haydn), Miss Liotard; "Hindoo Song" (Bemberg), Mrs. Marinus; "My Mother Bids Me Bind My Hair" (Haydn), Miss Loew; "Arlette" (Vidal), Miss Bartholomew; "Cloud Shadows" (Hammond), Mrs. Simpson; "Phyllis Has Such Charming Graces" (Old English), "Julia's Garden" (Rogers), Mr. Jagger; "The Widow Bird" (Lidgey), Miss Lucy Lawrence; "On Bel Di" from "Madama Butterfly" (Puccini), Miss Wise; "Il Est Doux" from "Herodiade" (Massenet), Miss Liotard; "Widmung" (Schumann), Miss Loew; "Romanza" from "La Gioconda" (Ponchielli), Mrs. Marinus; "Ah! Fors' e' lui" from "La Traviata" (Verdi), Miss Bartholomew; "Spring Song" from "Die Walküre" (Wagner), Mr. Jagger; "O, for the Wings of a Dove" (Mendelssohn), Miss Warren and Mrs. Sleight, Mrs. Marinus, Mr. Jagger, Mr. Frost.

BLIND SINGERS' CHORUS

A Pittsburg Concert That Revealed Remarkable Musical Development

PITTSBURG, June 4.—In Carnegie Music Hall last night was given one of the most remarkable concerts of all that have ever been given upon its stage. Fifty sightless students of the Western Pennsylvania Institution for the Blind compelled an audience of 2,000 to feel the power of their musical ability. It was the third annual concert given by the music department of the institution, but the first outside the institute chapel.

Accompanied by the Pittsburg Festival Orchestra and under the direction of W. L. Mayer, music director at the institute, the blind students sang the cantata, "The Rose Maiden." Between its two parts Henry Harty, a blind pianist, played Liszt's "Rigoletto Fantasy" with skill that brought rounds of applause, and Guy Nickerson, a blind young organist, played the "Pascall Offertory" with like success. Excepting the orchestra, David Stephens, tenor, who assisted in the cantata, and Director Mayer, all the performers were blind.

The chorus, which had to depend upon "cues" pertaining to shading, expression and attack entirely through preparation prior to singing with an orchestra, did remarkably good work.

BARNARD SCHOOL MUSIC

Chorus Under Templeton Streator Sings
at Graduation Exercises



TEMPLETON STREATOR

At the commencement exercises of the Barnard School, in Mendelssohn Hall on June 1 the music was provided by a chorus of young women, pupils of the school, under the direction of Templeton Streator. Under his able direction the chorus gave an excellent account of itself, singing with a purity of tone rarely heard in choral bodies, with unusually clean diction and with firmness of attack and attention to dynamics.

While recognition in New York is slow of attainment, it is always certain for those whose work is conscientious and meritorious, as has been Mr. Streator's. Mr. Streator, as a voice teacher, is rapidly assuming an important position in the musical life of New York. Those who have had the privilege of witnessing his work in the studio have been impressed with the absolute assurance with which he works and the results gotten. Owing to his busy teaching season Mr. Streator will spend his Summer in a vacation camp with a coterie of musicians on Lake Champlain, returning to work in the early Autumn.

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"Let America Judge," Says M. H. Hanson Who Brings Borchard to This Country

In having secured Adolphe Borchard, the young French pianist, for a tour of the United States and Canada, for the season of 1910-1911, Mr. M. H. Hanson believes he has taken a step in the right direction and feels certain that his action will be supported by both press and public. Mr. Borchard has created a most unusual sensation during the last two seasons, and the Paris and Berlin press, without exception, hailed him, not only as one of the most accomplished of technicians of the day, but also emphasized the originality and individuality of his interpretations.

Offers of engagements were pouring in from all sides and Mr. Hanson's offer for an American tour, made some six months ago, was ridiculed by Borchard's Paris manager, who held that America spelled "success" only to those who could produce a long string of brilliant European press notices covering many years of public work.

Mr. Hanson believes, however, that America has for some time, and will in future more decidedly judge for itself—will take but little notice of "foreign greatness," and will insist upon having those aspiring for artistic laurels submit themselves to American opinion at the very beginning of their careers. Mr. Hanson has backed this, his opinion, by offering Mr. Borchard specially advantageous terms and will have the pleasure of presenting Mr. Borchard in America early in the Autumn and before he has been heard in many of

the traditional centers of musical life in Europe.

Borchard was born at Havre, France, on June 30, 1882. He received his earliest musical education from the Bordeaux teacher, M. G. Sarreau.

Later, when only seventeen years of age, he went to Paris and was admitted to the Conservatoire, and straight to the class of the famous Louis Diemer, a great encouragement for the aspiring and ambitious youth.

He left the Conservatoire in 1903, after having gained the "first prize." After that he devoted himself to the deep study of the great masters, interrupting his work only by occasional recitals at the Salle Erard, and more frequent appearances with the various musical societies such as the "Société des Compositeurs," "La Trompette" and others of equal importance. Then after a short course of work in Germany he gave his first series of Berlin recitals during March and April, 1908, as an outcome of which the Concert Direction Hermann Wolff offered him a number of engagements, which he accepted. He played in all the great German music centers, leaving particularly deep impressions at Dresden, Hanover and at Copenhagen.

On June 4, 1908, after having played in private for Queen Alexandra of England, and some of the musical enthusiasts who form her entourage, Her Majesty advised him to give public recitals in London, graciously offering to extend her personal patronage. The first of these London recitals takes place this month.

MANY PUPILS' RECITALS

Kansas City Teachers Give Proof of
Their Good Work

KANSAS CITY, Mo., June 3.—The last two weeks have brought out the usual Spring pupils' recital. Evaline Hartley, a pupil of Mrs. Jennie Schultz, gave a recital in the Studio Building on Tuesday evening. She had a large audience, which was generous with its applause. She was assisted by Charles Sherman, baritone, and Dale Hartmann, violinist, who has recently returned from a year's study in Chicago.

On Tuesday evening a joint musicale was given by the pupils of Mrs. Schultz and Miss Lichtenwalter, and it was an unusually enjoyable affair. Franklyn Hunt and Miss Lichtenwalter presented their well-trained pupils on Wednesday evening. The professional and advanced pupils of Joseph A. Farrell gave their annual recital on Thursday evening, rendering a varied program.

Grace Fienar, pupil of Mrs. Carl Busch, played her first recital on Tuesday evening, and was enthusiastically received. Her program included selections by Grieg, Chopin, MacDowell and Liszt. Gertrude Graham presented two talented pupils on Monday evening—Myrtle Young, contralto, and Fred H. Lamar, baritone. Lulu Schwartzel, pupil of Mrs. H. Gardon Harris, gave a parlor musicale on Tuesday evening.

Frederick Wallis, baritone, sang a return engagement in the "Golden Legend" at Springfield, Mo., on the 20th, in the "Creation," at Lexington, on May 31. Geneva Patton, soprano, a pupil of Mr. Wallis, has been engaged as soloist at King's Highway Presbyterian Church in St. Louis.

M. R. W.

Boston Trio Plays New Settings of
Edgar Allan Poe's Poems

NEW BEDFORD, Mass., June 6.—The Helen Reynolds Trio of Boston, Helen Heynolds, violin; Katharine Halliday, 'cello; Margaret Gorham, piano, assisted by Mabel Farr, violin, gave a concert last Tuesday evening, the program including three movements from the Schumann Trio in D minor, Op. 63; Eduard Schutt's Walzer-Marchen, Op. 54, No. 2; Sinding's Serenade for two violins and piano, Op. 56, and three numbers by Bertha Remick, which have been dedicated to the Helen Reynolds Trio and which were played from manuscript. These numbers, Rhapsody, Nocturn and Humoresque were written on Edgar Allan Poe's poems "Israfel," "The Sleeper" and "The Bells."

The Helen Reynolds Trio is well known in this city and is liked by New Bedford music lovers, because of the notably artistic work of the individual members and of the trio in ensemble. There was a large and well pleased audience.

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THE STAVRUM AGENCY

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CHICAGO, June 6.—E. A. Stavrum, the enterprising manager who established offices in Steinway Hall about a year ago, has already built up a fine business with his musical attractions and is now developing a new line in a teachers' agency that is most promising. He presents Mme. Ligne Lund, the well-known Norwegian composer, in recitals of her own compositions; Mme. Berthold Hesse-Sprotte, the Bohemian contralto; the Steindel Trio, one of the popular ensemble organizations of the day; Marion Green Concert Company, which has an enviable record for continuous work during the past season; the Brahms Quartet, now in its tenth year without a change; Walton Pyre, the dramatic interpreter and reader; the Dolly Randolph Orchestra Comique, S. E. Kiser, the poet of the Chicago Record-Herald, and Chicago's most distinguished dramatic soprano, Sibyl Sammis MacDermid. Last week Mr. Stavrum made arrangements to do some Western booking for Mrs. Luella Chilson-Ohrman.

Meriden, Conn., Organizes New Philharmonic Society

MERIDEN, CONN., June 3.—The Meriden Philharmonic Society was formally ushered into being Wednesday evening at a meeting at the home of the president, A. R. Chamberlain. The nucleus of the organization will be the Young People's Symphony Orchestra formed two years ago. The plan is to increase the membership to forty-five, divided into thirty strings and fifteen wind instruments, and give a concert in the early fall. There will be a board of directors of about twenty-five. The following officers were elected: President, A. R. Chamberlain; vice-president, A. E. Hobson; secretary, Mrs. F. C. Borst; treasurer, George W. Samson; conductor, Frederick B. Hill.

W. E. C.

Clarence Eddy Opens a New Organ

Clarence Eddy was heard in two organ recitals at the First M. E. Church, in Bucyrus, O., on June 3 and 4, and was welcomed in each case by very large audiences. The well-known organist played highly interesting programs, and proved himself, as usual, a past master of his instrument. The organ itself was a new one, and for this reason it was most fortunate that so skilled a performer as Mr. Eddy should have been selected to inaugurate it. The works which he performed were by Bellairs, Schubert, Wagner, Hollins, Handel, Spinney and others.

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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.
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FRED HASTINGS

SCHUMANN CENTENARY IN CHICAGO

Karleton Hackett Makes the Principal Address at Interesting Ceremony —News of Local Schools and Musicians

CHICAGO, June 6.—A delightful and scholarly diversion was the Schumann centenary in commemoration of the hundredth anniversary of Robert Schumann, celebrated last Tuesday afternoon (eight days ahead—but no matter) under the auspices of the University Orchestral Association at the Leon Mandel Assembly Hall of the University of Chicago.

The address of the day was given by Karleton Hackett, the well-known educator and critic, who devoted his attention to "Schumann, the Artist." He submitted a carefully prepared paper giving intimate and unusual views of the great composer, whom he ranked as second only to Beethoven and Bach. This paper, like the one of Walter Spry presented recently before the Music Teachers' Association, had much of interest and originality to commend it, and the speaker happily touched upon features of the program of the day which followed his appearance. This opened with the Phantasie, op. 17, based on the motto: "In life's inconstant dream, a dulcet tone is sounding." All three movements of the great composition were admirably played by Henriot Levy, the second movement being particularly beautiful in its singing tone quality. The player's fine technical equipment was afterward revealed in the Toccata, op. 7.

The beautiful group of songs, op. 42, the Cycle, entitled, "Woman's Love and Life," was admirably interpreted by Mme. Osborne-Hannah in thorough and superbly well-poised fashion. Her rendition had all the dramatic value that the expositions of Dr. Wüllner advanced so interestingly, and, moreover, a lovely charm of tone which revealed the accomplished vocalist. The final feature of this delightful concert, which attracted the attention of a notable audience, was Schumann's Quintet, op. 44, played in scholarly fashion by Messrs. Levy, Becker, Woodard, Diestel and Wagner.

A Pupil of Mrs. Hannah Butler

Mrs. Hannah Butler, the well-known vocal teacher, had an excellent exposition of her theory and practice in a recital at the Baldwin Piano Rooms last Thursday evening, in the person of Mrs. Clara Roundberg Wood, a soprano of exceptional promise. After an opening group of old English songs, which were creditably given, she sang such modern selections as Cadman's "From the Land of the Sky Blue Water," Eberhart's "Somebody" and Mason's "Awakening," subsequently giving Loewe's "Canzonetta" and Bruch's "Ave Maria." Her voice was sympathetic and the phrasing and enunciation particularly praiseworthy. The piano selections were pleasingly furnished by Gladys Brainard, a pupil of Victor Heinze.

John R. Ortengrin, who for over twenty years has been connected with the Chicago Musical College, is now in New York City rehearsing picked voices from Swedish choirs all over the country. They will make a tour this Summer of Norway and Sweden. Gustave Holmquist, the well-known

basso cantante of this city, will be one of the soloists on this artistic excursion.

Chevalier N. B. Emanuel, who has had the direction of the chorus and orchestra in the operatic performance at McVicker's, served his last week to a very good purpose in directing the music of "Aida," and he resigned in favor of Hans S. Linnee, the well-known operatic director. Chevalier Emanuel will hereafter devote his entire attention to the Chicago Symphony Orchestra, which has a number of important Summer engagements.

Mary Wood Chase's School

The annual concert of the Mary Wood Chase School of Artistic Piano Playing will be given Saturday evening in the assembly room of the Fine Arts Building. This school is just closing a most successful year with such a large enrollment already for the season of 1910-11 that it has been necessary to enlarge its quarters. There will be no Summer session this season, and Miss Chase has been compelled to refuse a large number of applications from teachers from all parts of the country for the Summer course, as she will sail for Europe the middle of June to be gone until the middle of September. Miss Chase will be accompanied by Ruth M. Burton, a valued and successful member of the faculty. After a few weeks of travel visiting points of interest in the British Isles and on the Continent Miss Chase and Miss Burton will spend the remainder of the Summer in Switzerland resting and preparing for the coming season.

Thomas MacBurney's Assistant

Hazel Huntley, the gifted young contralto pupil of and assistant to Thomas MacBurney, in his studio in the Fine Arts Building, is a graduate of the famous Mount Holyoke College, and is a native of Springfield, Mass. She first became director of the vocal department in her Alma Mater and then took a similar position in Smith College. Two years ago she went to Paris and entered the studio of Frank King Clark, meeting there Thomas MacBurney, with whom she is now associated in the educational line. She is now a soloist at the First Presbyterian Church in Oak Park, and has considerable concert work in addition to her teaching.

Myrtle Elvyn, the pianist sails on the *Kronprinzessin Cecilie*, June 21. She expects to remain abroad a year and a half. Her concert tour through Germany has already been booked.

George Mortimer Brush is working hard upon his repertoire for his coming season of piano concerts. He is particularly interested in the works of American composers, and will have several recital programs, in which they will be the conspicuous factors.

Five gifted pupils of Agnes Pillsbury gave a recital last Saturday afternoon in Bush Temple recital hall.

Frederic Shipman's Conquest

Frederic Shipman has been home for a few days, and is delighted over the outlook for his new concert star, Mme. Lillian Nordica. The distinguished American prima donna will sail for Europe at the end of this month. She returns to appear first with the Boston Opera Company and early

in January embarks on a concert tour of the United States and Canada under the exclusive direction of Mr. Shipman, who has already solidly booked Mme. Nellie Melba for a tournee commencing in October. Impresario Shipman is a new man in the local field, but he "takes right hold" in a way that is surprising the old-timers.

John B. Miller, the popular tenor, filled a number of important concert dates last month, and at the same time managed to keep up his educational work in the Chicago Musical College.

The annual concert of the Central Y. M. C. A. Choral Club last Thursday evening at the Central Auditorium, under the direction of De Witt Durgen Lash, assisted by Esther Walrath Lash, soprano, and Dorothy Bell, reader, was a genuine success. The club, all things considered, gave a good account of itself in a series of selections, including "On the Sea," Buck; "The Star of Peace," Abt-Parkes, and "Remember Now Thy Creator," Rhoades, together with lighter selections. If Director Lash was successful with his vocal protégés, his charming consort was equally telling on her own initiative, as her singing of Gaul's "Holy City" was highly praiseworthy, likewise her rendition of MacDermid's "Love Is Like a Red, Red Rose," and another delightful work of another local composer, Lorena Beresford's "Devotion," not to remark Mr. Lash's "Lullaby," which she sang *con amore*.

Eric De Lamarter Directs Concert

A delightful concert was given under the direction of the well known critic and educator, Eric De Lamarter, by the choir of the New England Church last Friday evening. The program embraced compositions infrequently heard, and the manner of their rendition was particularly good. The chorus enlists twenty-seven singers, and is well balanced as to the several parts, giving a smooth, compact volume of tone, faithfully following a sympathetic direction.

Carola Loos-Tooker, the vocal teacher, who spends her time between Decatur and Springfield, spent several days last week visiting in this city.

Marie Sidenius Zendt, Jennie Johnson, H. A. Smith and William Beard gave a fine performance of the "Rose Maiden" last Monday evening at Naperville, Ill.

Harry R. Detwiler gave six concerts by the pupils of his repertoire class last week at the New England Congregational Church in Aurora, Ill. Among those appearing were: Florence Pederson, Margaret Palmer, Gladys F. Armstrong, Ellen Munson, Jennie Rice, Clara E. Waldron, Emma Gatre and Malita Krieg.

The piano pupils of Ruth Burton gave a charming studio musicale at the Mary Wood Chase School last Saturday.

Lectures on Wagner's Ring

Clement R. Shaw is now preparing a lecture on "The Ring of the Nibelung," which he is booking extensively for next season. He has again located a studio in Kimball Hall, where he is taking pupils.

Frank Waller, organist of the Memorial Church of Christ, is giving Sunday evening organ concerts and featuring compositions of Chicago composers. Last week he gave with great success Walter Keller's dainty "Romance," and for this week he has announced one by Arthur Dunham, Chicago's brilliant organist.

A score of clever children pupils of Jeanette Loudon gave an interesting recital last Saturday under her direction.

Marion Green, the distinguished bass-cantante, scored a "hit" last Wednesday

evening at the North Shore Musical Festival, singing the part of *Abimelec* in "Samson and Dalila."

Emil Liebling, pianist, and Esther May Plumb, the well-known contralto, of this city, gave a recital in the Academy of Mt. Carroll, Ill., last night.

Rudolph Engberg recently returned from an extended trip through the West, and has booked a large number of concerts for next season.

Milwaukee Manager in Chicago

Mrs. Clara Bowen Shepard, the Milwaukee impresario, was a visitor in Chicago last week, and announced that she has a fine line of bookings, including a tour through Wisconsin, for Mme. Schumann-Heink.

Two pupils of the distinguished educator, Anton Foerster, received prizes in the final examination of the piano classes of the Chicago Musical College, Miss Rebyl winning the diamond medal and Miss Hanevold capturing the gold medal.

Francis Crowley, a talented pupil of Hans von Schiller, of the Chicago Musical College, gave a successful piano recital last Sunday afternoon at the Whitney Opera House, assisted by Mary Highsmith, an excellent vocalist. Mr. Crowley gave the last movement of the G Minor Concerto by Mendelssohn, the B Flat Minor Scherzo and Schumann's "Grillen," and some études of Chopin, all in most satisfactory style.

The pupils of Maurice Devries in the school of opera in the Chicago Musical College gave the second scene of the first act of Verdi's "Il Trovatore" in very interesting fashion last Saturday morning. Elsa Becker appeared as *Leonora*; Genevieve Schrader, *Inez*; George Ira Everett, *The Count di Luna*, and Ralph Errolle, *Manrico*.

Herbert Miller's Success in "Elijah"

Herbert Miller last week appeared in a program at Willmet, with Elaine De Sellem and Walter Allen Stults, basso, and has had a number of oratorio engagements, being particularly commended for his work in "Elijah."

The Caruthers Normal School of Piano, on October 1, will change and enlarge quarters to a fine suite, No. 725, in the Fine Arts Building, on Michigan Boulevard.

Forty pupils of the junior class of the American Conservatory of Music gave a concert under the direction of Louise Robyn last Saturday afternoon in Kimball Recital Hall. Miss Robyn and her associate teachers in the American Conservatory deserve great credit, as was exemplified by those young singers.

Luella Sweet, a musical protégée of Mrs. Theodore Thomas, gave a program before the St. James Guild at the St. James Methodist Church Sunday evening. She is a pupil of Carolyn Louise Willard.

During the absence of Mrs. Stacey Williams in Europe Lola Lee Love will have charge of Mrs. Williams's studio in the Kimball Hall Building.

Lois Adler gave a piano recital a fortnight ago in Des Moines, Ia., that proved to be one of the most successful of her busy season.

Joins New York "Mikado" Company

Grace Kenicott, a young soprano pupil of Mrs. Bracken, last week was engaged to appear in the "all-star" production of the "Mikado" in New York. A number of Mrs. Bracken's pupils have effected desirable engagements for this Summer.

(Continued on page 31.)

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MARTIN

WINTER CONCERTS BY FESTIVAL ORCHESTRA

That Is the Way Pittsburgh Will
Solve Problem Caused by Sym-
phony Society's Withdrawal

PITTSBURG, PA., June 6.—That the Pittsburgh Festival Orchestra is to become the logical successor of the Pittsburgh Symphony Orchestra is almost assured. A number of prominent business men and leading musicians held a meeting Saturday night to discuss the feasibility of holding the festival orchestra intact.

That such a move was possible was exclusively forecasted in last week's issue of MUSICAL AMERICA. The men who met Saturday will go to work this week to see what can be done towards guaranteeing a fund for the maintenance of the orchestra. It is, however, confidently believed that such a fund will not be needed, since the Festival Orchestra always has been self-sustaining.

As is well known, the Pittsburgh Festival Orchestra has just returned from a six weeks' tour of the South and brought home a clear profit of \$7,000 and a remarkable lot of encouragement. Praise was everywhere accorded to Carl Bernthaler and his organization. The Festival Orchestra was augmented by twenty men on its Southern tour, giving the orchestra fifty musicians, and it is proposed to keep this number should it be decided to give a series of fifteen concerts the coming winter, thereby taking the place of the parent organization, of which it was a part, and holding the musicians together in order that the symphony organization when it begins its season in 1911 will have the benefit of starting with a splendid nucleus. The plans for the season as outlined to MUSICAL AMERICA calls for the renting of Memorial Hall, a \$1,000,000 structure now nearing completion and erected by the citizens of Allegheny County as a memorial to the Pittsburghers who fought to preserve the Union during the Civil War. The acoustic properties of the hall are said to be perfect. Carnegie Music Hall seats only 2,000. The acoustics are not good. Prominent musicians, however, who have tested out the hall inform MUSICAL AMERICA's correspondent that the completion of this building in a month or two hence will give to Pittsburgh one of the best music halls in the country.

The Pittsburgh Festival Orchestra opens its Summer season here next Saturday night at the Schenley, and will continue its open-air concerts until September 1, when the players will take a rest. The meeting to organize so as to insure the permanency of the orchestra thorough the Winter season, will be held immediately following the close of the performance, when it is expected action will be taken to keep it intact.

F. W. Rudy, who for several years has so successfully managed the festival organization, will be the manager of the festival orchestra, and Franz Kohler will be the concertmaster. The festival orchestra is not to be a society organization. It will be sustained and conducted on the broadest of lines, and will, it is believed, if present plans are carried out, do much to uplift musical taste and at the same time preserve the city's reputation as a growing art center. E. C. S.

ABERDEEN'S FESTIVAL

South Dakota City Hears Bispham as
Principal Soloist

ABERDEEN, S. D., June 4.—Music-lovers of this city enjoyed a three days' music festival on May 28, 29 and 30. The opening of the series was made notable by the presence of David Bispham, who offered three groups of songs and a number of dramatic readings which he delivers as no one else can. His most successful numbers were Damsch's "Danny Deever" and Poe's "Raven," which he recites to musical accompaniment in splendid fashion. He was in his finest vocal shape. Mendelssohn's "Elijah" was given on the second day of the festival, the Minneapolis Orchestra, under Emil Oberhoffer, furnishing the instrumental music in excellent fashion. The chorus had been well trained and sang their music with spirit and precision. Arthur Middleton, David Duggan, Lucile Tewksbury, and Miss Bagby were

the soloists and each carried off distinct honors. An orchestral concert was given on the afternoon of the next day and the festival was brought to a close with another in the evening, the star feature of which was the work of the violinist, Richard Czerwonky, who gave Sarasate's "Zigeunerweisen" admirably, and the rendering of two movements of Tchaikowsky's "Pathetic" symphony by the orchestra, under Mr. Oberhoffer.

PORTLAND, ORE., HAS NUMEROUS RECITALS

Dr. Wüllner Heard for Third Time
There—Jennie Norelli a
Visitor

PORTLAND, ORE., May 28.—Dr. Wüllner's recital on Monday evening was a musical treat which was appreciated by a large audience spite of many counter attractions. This is the third recital Dr. Wüllner has given here and each one has added to his popularity.

Mme. Jennie Norelli, who has recently closed a grand opera season in Havana, Cuba, is visiting in this city. Mme. Norelli is well known here, having been a resident of Portland for several years prior to her operatic career.

The last regular meeting of the Monday Musical Club was held May 23. A special program was given by Mrs. Beatrice Barlow Dierke, pianist, and Mrs. Elfrida Heller Weinstein, soprano. Mrs. Dierke gave a splendid rendering of "The Swan" (Saint-Saëns), C Sharp Minor Waltz (Chopin), D Flat Major Etude (Liszt), Scherzo (D'Albert), Vogel als Prophet (Schumann), Poupée Valsante (Poldini), and Isolde's Liebestod (Wagner-Liszt).

All these selections were given in an artistic manner, each number seeming better than the preceding one, but the climax was reached in the "Liebestod" where Mrs. Dierke showed a finish and brilliancy seldom heard except from the great artists. Mrs. Weinstein was in excellent voice and gave an acceptable interpretation of three Wagner arias. She was accompanied by her teacher, Mrs. Rose Bloch-Bauer.

Alice Juston, contralto, has returned from New York, where she has been studying with Oscar Saenger. She has been engaged to take the place of Petronella Connolly, who has resigned from the Grace M. E. Church Quartet.

Abby Whiteside recently returned from Berlin, where she studied with Rudolph Ganz, was heard at a home musicale given by Alicia McElroy on Monday evening. Much praise was given her. Another feature of the evening was the cello playing of Fred Sorensen, also a new comer. Several pupils of Mr. E. O. Spitzner were heard in trios, quartets, etc.

On Wednesday evening, May 23, Mary Jessop, violinist, gave a recital at the St. Mary Academy Hall. She was assisted by Carmel Sullivan, harp; Ruth Maginnis, cello; Mrs. Myrtle Johnson and Mabel Kingsbury, voice, and Margaret Sullivan, reader. The Treble Triad, composed of sixteen young women and St. Mary's Orchestra, also a woman's organization, gave pleasing variety to the program. Miss Jessop played four solos in excellent style, Miss Sullivan playing the piano accompaniment. H. C.

Many Bookings for Calzin

Harry Culbertson, who is managing Alfred Calzin, the pianist, on his second trans-continental tour, reports that besides dates with the Minneapolis, St. Louis and other orchestras and organizations, he has just placed Calzin in the following cities: Kansas City, Omaha, Des Moines, Dubuque, Sioux City, Duluth, Minn.; Grand Forks, N. D.; Fargo, N. D.; Valley City, N. D.; Yankton, S. D.; Vermillion, S. D.; Wichita, Kan.; Salina, Kan.; Topeka, Kan.; Washington.

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PITTSBURG CHORUS HAS A BANQUET

Celebrates Close of Successful
Season—Début of Emil
Paur's Son

PITTSBURG, June 6.—The Pittsburgh Male Chorus, last Tuesday night, held its fourth annual banquet, or symposium, if you please, at the Fort Pitt Hotel, sixty-five members of the chorus of which James Stephen Martin is the director, being present. John A. Hibbard, C. R. Tracy, J. Roy Dickie and W. E. Porter, members of the chorus, comprised the committee which had charge of the affair. The chorus is looking forward to another successful season. Last year was the most profitable in its history.

Pittsburghers are extremely interested in the contents of a letter sent here by Emil Paur, former director of the Pittsburgh Orchestra, announcing that his son, Kurt Paur, will, this month make his début as a pianist with the Kurhaus Orchestra, a well-known German organization with which Paur himself has appeared.

Franz Kohler, the violinist and concertmaster of the Pittsburgh Festival Orchestra, is to appear in recital with Mme. Schumann-Heink at Ocean Grove in August. He will also appear with Frank Croxton at Cumberland during the same month. Next week he will appear with Christine Miller at Waynesburg and at the California State Normal College, California, Pa., the same week. The festival orchestra, with Mr. Kohler as a soloist, will appear at Saginaw, Mich., July 4, in conjunction with the Saengerfest to be held there. Mr. Kohler has started his summer students' class.

Charles Wakefield Cadman, who has been extremely successful in exploiting his Indian compositions, will sail for Europe within a few weeks and will give several recitals while abroad. Demand for his works is coming from England and other countries.

The Pittsburgh Symphony Orchestra Association has arranged for the appearance of the following orchestras in Pittsburgh on the following dates: New York Philharmonic, December 10; Boston Symphony, January 30; Thomas Orchestra, February 21, and Cincinnati Symphony Orchestra in March. Pittsburgh is thus assured of a splendid orchestra season. E. C. S.

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RICHMOND, IND., HAS ITS MAY FESTIVAL

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RICHMOND, IND., May 26.—Richmond is one of the Indiana cities which can boast of a regular May Musical Festival. The Richmond Festival is unique by reason of the fact that it is made up entirely by local



WILL EARHART,

Conductor of Richmond (Ind.) May Festival

talent, under the direction of Will Earhart, who has for many years been supervisor of music in Public Schools in Richmond. Mr. Earhart not only has an excellent children's chorus and a remarkably well-drilled adult chorus, but has his own orchestra of local musical enthusiasts, who are to a very large degree young men who have passed through the Richmond schools and received their orchestral training in Mr. Earhart's school orchestra. The surprising part of it is that Richmond is not even wanting in musicians for such instruments as the oboe, bassoon and horn, and the orchestra was augmented by but

two professional musicians, an oboe and bassoon player.

Three festivals have been given in Richmond prior to the present one. The orchestra, which takes the place of imported orchestras in the early festivals, was organized in the fall of 1908, as the Richmond Orchestral Club, and Mr. Earhart was chosen conductor.

Assistant soloists engaged for the festival were Mrs. Antoinette Werner-West, of Cincinnati, soprano; Mrs. Rose Lutiger Gannon, of Chicago; Niels Hougaard Nielsen, the young Danish tenor, who appeared with such success recently at the Cincinnati Festival, and Hanna Wolff, pianist, pupil of Godowsky. Great credit also belongs to Elizabeth Hasemeier, who proved an excellent accompanist.

The festival program included:

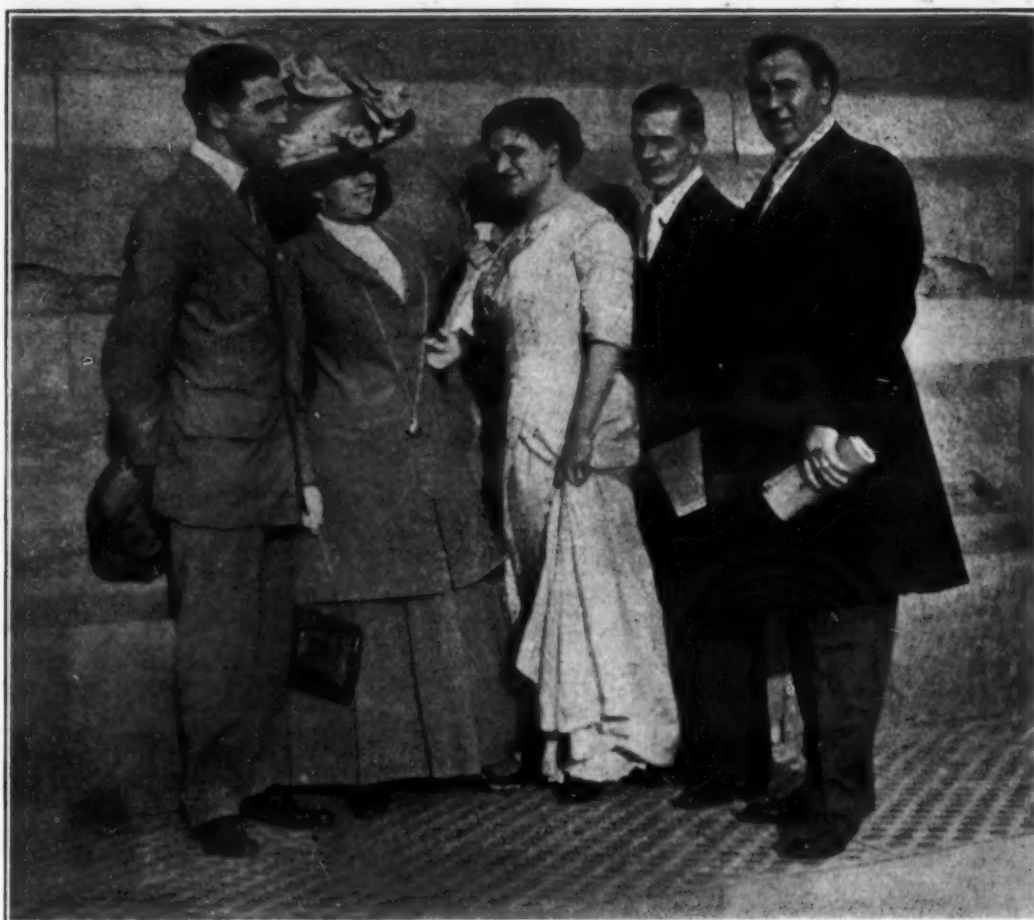
Tuesday Evening, May 24—Overture, "Rosamunde" (Die Zauberharfe) (Schubert); Aria, "Ocean, Thou Mighty Monster," from "Oberon" (Weber); Mrs. West; Cantata for Children, "Into the World" (Benoit); L'Arlésienne, Suite No. 1 (Bizet); (a) Aria, "Il Mio Tesoro In tanto," from "Don Giovanni" (Mozart), and (b) Woodland Love Song (C. B. Hawley), Mr. Nielsen; Coronation March (Meyerbeer).

Wednesday Afternoon, May 25—Symphony in B Minor (Unfinished) (Schubert); Aria, "O Mio Fernando," from "La Favorita" (Donizetti); Mrs. Gannon; Nocturne, op. 48, No. 1 (Chopin); Etude, op. 25, No. 2 (Chopin); Etude, op. 10, No. 11 (Chopin); Trois Ecossaises (Chopin); and Ballade, op. 47, No. 3 (Chopin); Hanna Wolff; Peer Gynt, Suite No. 1, op. 46 (Grieg); Sonata (Thomas Frederick Freeman); Erlking (Schubert-Liszt); Faust Fantasia (Gounod-Liszt); Hanna Wolff; Kaisermarsch (Wagner); Wednesday Evening, May 25—Oratorio, "Elijah" (Mendelssohn).

Great credit is, of course, due Mr. Earhart for the splendid success of the Festival and especially for the remarkably good chorus work. The writer has attended many festivals and is convinced that the work of this chorus can rightly be compared only with that of the very best of our choral bodies. There were many times, indeed, that the choral singing could scarcely be improved upon. The work of the Children's Chorus in Benoit's "Into the World" was most refreshing and inspiring, and gave evidence of very great preparation.

The Tuesday evening concert also included several orchestral numbers which were splendidly performed, presenting Mrs. West and Mr. Nielsen, both of whom were received with warmest appreciation and were recalled several times, being forced to respond with encores.

On Wednesday afternoon the orchestra



Soloists at Richmond (Ind.) May Festival. From Right to Left: Niels H. Nielsen, John Hersh, Mrs. Antoinette Werner-West, Mrs. Rose L. Gannon and Mr. West

was again heard and acquitted itself most creditably. Mrs. Gannon gave the aria, "O Mio Fernando," from "La Favorita," by Donizetti, and was recalled several times. Mrs. Wolff showed true musicianship and a very good technic, perhaps excelling somewhat in the lighter things.

The closing performance of the Festival, Mendelssohn's "Elijah," had been looked forward to with very great pleasure, largely on account of the expected coming of Gwilym Miles, whom the people of Richmond were anxious to hear in this rôle. Mr. Miles was to have appeared for rehearsal with the orchestra Wednesday morning, May 25, but was awaited in vain. John Hersh, the Cincinnati basso, who has been filling many oratorio engagements throughout the Central States, had just reached Richmond, coming as a visitor to the Festival and for the sake of hearing the "Elijah" performance. Mr. Hersh was asked to take Mr. Miles's place and consented although there was no opportunity for a rehearsal. He had not sung the "Elijah" during the past twelve months, but, realizing the management's helplessness,

willingly essayed the task and accomplished it splendidly. His work was commended very highly by the local critics, by Mr. Earhart and the management of the Festival. The work of the other soloists was also most satisfactory, and the performance which for a time was threatened with disaster by Mr. Miles's absence, redounded more than any other to the credit of Mr. Earhart and the Festival forces.

At midnight Mr. Miles registered at the hotel and seemed absolutely dumbfounded when told that the performance was over. He was under the impression that he had arrived a day ahead of time, but also stated that he had in mind that Friday, which was two days later, was the proper date, though admitting that he had received a notice from his manager, giving the date properly, May 25. Mr. Miles expressed deep embarrassment and stated that it was entirely his own fault, and simply a case of getting dates mixed.

The Festival was well attended, not only by the people of Richmond, but by many from other towns in Eastern Indiana and Ohio. F. E. E.

A COMPOSER AMONG MINERS

Unique Experience of Carrie Jacobs-Bond in the Far West

CHICAGO, June 6.—Carrie Jacobs-Bond, the successful song writer, who has been making her home of late at Los Angeles, Cal., recently had a very delightful experience in giving a recital mid unique surroundings. She had been invited to accompany a party to the Gold Belt Mining properties that lie in the San Bernardino mountains opening on the famous Death Valley. The spot is wild and romantic, rich in traditions and has been visited by very few white women. The Times, of Los Angeles, remarked: "The recital was begun at twilight, and a fire that had been lighted just beyond the camp, added the charm of warmth and brightness to the scene. The Indians came out from their tents and gathered near, the Chinese cook left his work to listen, and the two old prospectors, who discovered the richness of the territory, were enchanted. They had scarcely been out of sight of 'Old Dad' for a quarter of a century. It so happened that William Heath, the elder of the prospectors, had

just blocked out a new stake adjacent to The Great Gold Belt holdings. The day after the recital he was asked what he was going to name his new territory.

"Them mines," he said, "are going to be called the 'Gold Bond Mines,' after the woman that can make you see things." Thus it is that Mrs. Bond will leave California for her European trip honored in a unique manner, as godmother to one of the richest ore bearing districts in the State." C. E. N.

Annie Louise David, Harpist, Heard in Many Places

Annie Louise David, the harpist, was heard in a recital at Forest Hills, N. J., in conjunction with Florence Mulford, on May 27. On May 29 she was the soloist at the Harlem Presbyterian Church, New York, where a Mendelssohn program was given. On June 4 she played at a private musicale in this city and on June 8 she assisted Florence Mulford at her pupils' recital in Newark, N. J., by playing the piano accompaniments and harp solos. On June 16 she will be heard in Middletown, N. J.

NEW PEABODY TEACHERS

Musicians Who Have Won European Distinction Appointed to Staff

BALTIMORE, June 6.—Two musicians who have achieved distinction in Europe have just been appointed to the teaching staff of the Peabody Conservatory of Music.

Adelin Fermir, of Berlin and Holland, singer and teacher, has been engaged as instructor of voice to fill the vacancy caused by the death of W. Edward Heimendahl.

Mr. Fermir was born in Holland, and at the age of seventeen was appointed organist of a prominent church in Maastricht. Being possessed of a fine baritone, he took up the study of singing, first under Ramoult, a well-known opera singer, and later under Warnots, of Brussels, then Messchoert, of Amsterdam, and Frau Ypes-Speet. He met with such success that at the conclusion of his studies he was appointed teacher of singing at the Conservatory of The Hague. Of late Mr. Fermir has lived in Berlin, where he has divided his time between teaching and concert singing. In the latter capacity he has

become well known in Germany, France, Holland and England.

George F. Boyle, pianist and teacher, of London, England, has also been appointed a member of the faculty of the Conservatory. Mr. Boyle fills the vacancy due to the resignation of Louis Bachner who, with his wife, Tina Lerner, will reside in Berlin. Mr. Boyle is an Australian by birth and began his musical studies when but seven years old. His first concert tour was made when he was fourteen, and he began teaching in his eighteenth year. His own teacher, Sidney Moss, died about that time and most of his pupils put themselves under the instruction of Mr. Boyle, notwithstanding his extreme youth. After several years of teaching, with occasional concert tours, Mr. Boyle went to Berlin, where he became a pupil of Busoni. Mr. Boyle is known to be a pianist of exceptional gifts, as well as an able teacher, and he will be heard on the concert stage next winter in Baltimore and elsewhere. In the last two years Mr. Boyle has made his headquarters in London, whence he has made several tours in Great Britain and Ireland, both as teacher and orchestral conductor. W. J. R.

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Helen C. Barnes, teacher of music in the public schools of Great Barrington, Mass., has resigned as the result of her approaching marriage.

Cora Parkinson, soprano of the First United Presbyterian Church, Beaver Falls, Pa., has planned a three months' trip through the West.

Bertha A. Wagner, of Meriden, Conn., student at Syracuse University, has received an offer to teach music in a famous girls' college in Kobe, Japan.

Rose Raubinowitz, of Pittsburg, sailed June 8 from New York for Vienna to complete her piano studies. The young woman was a pupil of Emil Paur.

The Oratorio Society of Baltimore went on an excursion "down the bay" Decoration Day, with Director Joseph Pache and his wife as the guests of honor.

The Washington Conservatory of Music, Washington, D. C., held its first commencement, June 3, in that city. Pupils were graduated in piano, theory and voice.

A testimonial concert for Bruce Gordon Kingsley, the organist and lecturer, of Los Angeles, who has been ill for several months, has been arranged in that city.

Antonia Dolores, soprano, gave a well-attended song recital May 17, under the auspices of the Sacramento Club of Sacramento, Cal., with Boyd Wells at the piano.

A piano recital was given at the Woman's College, Fredericks, Md., on June 3, by Virginia Carty. She played works by Beethoven, Grieg, Chaminade, Chopin and Reinecke.

The Treble Clef Club of Birmingham, Ala., which has just closed the most successful season in its history, has re-elected William Gussen as its director for next season.

Recent pupils' recitals in Portland, Ore., were given, May 26, by students in singing under Mrs. Rose Coursen Reed, and May 25 by piano pupils of Mrs. Alice Brown Marshall.

The students of Gertrude Beswick, of Los Angeles, gave a song recital at the Westlake School, that city, May 2, assisted by Mrs. Hennion Robinson, pianist, and Ernst Hibbard, 'cellist.

Frederick Weld, baritone, of New Haven, Conn., has been engaged to sing the part of the *Philosopher* in Bantock's "Omar Khayyam," at the Worcester festival in October.

In a \$100 song contest conducted by the *Toronto World*, the prize for the best composition was won by A. Lorne Lee, of Hamilton, Ont., and second prize by Mrs. H. C. Osborne, of Toronto.

An entertainment was given recently by the Daughters of Calvary Church, in Cleveland, O., at which John Rankel, baritone; Ethel Coit, soprano; James Webb, 'cellist, and Arthur Keetch, violinist, were soloists.

Harvey B. Gaul, of Cleveland, organist and composer, has been elected organist and choirmaster of Calvary Church, Pittsburg. Mr. Gaul spent the last year in Paris studying under Vincent d'Indy, Guilmant and Widor.

A pupils' concert was given by Louis Sobelman, violinist and teacher, of No. 1524

Chestnut street, Philadelphia, June 4, at Griffith Hall, that city. An orchestra of twenty played, and there were several individual selections.

Mrs. Truman Aldrich, pianist, of Birmingham, Ala., gave a concert with orchestra in that city May 22, in which she played compositions by Bellini, Waldteufel, Offenbach and Rossini, with the E Flat Major Concerto by Liszt.

A recent song recital by pupils of L. E. M. Cosmey, vocal teacher, of Bangor, Me., was received with evidences of pleasure by an audience of several hundred persons. Half of the program was devoted to selections from grand opera.

The tenth annual invitation piano recital by the pupils of William Hatton Jones was given at his studio in West Chester, Pa., on June 6. The numbers played were by Beethoven, Sinding, Schubert, Liszt, MacDowell, Chopin and Brahms.

Carlotta Heller, who graduated in piano at the Peabody Conservatory this year, has been engaged to teach at the conservatory next year. Miss Heller is a native of Harrisonburg, Va., and has been a pupil at the conservatory for the last six years.

Ellis Levey, violinist, was the guest of Indianapolis friends last week, and was heard by his former associates at an informal recital. He has been four years in Europe, and since then has appeared as soloist with the Boston Symphony Orchestra.

The Milwaukee Musicians' Club has filed articles of incorporation with the Secretary of State of Wisconsin. The capital stock of the organization is given as \$1,000, and the incorporators include Eli C. Foster, Walter L. Homann and Henry Jacobus.

The second recital given under the auspices of the Michigan Chapter of the American Guild of Organists took place in Detroit May 23, at the Jefferson Avenue Presbyterian Church. It was given by Llewellyn L. Renwick, assisted by Fay Allen, soprano.

At a musicale in Pittsburg, given June 3 by Mrs. Arthur J. Burgoyne, the soloists were Mrs. Vida McCullough McClure, soprano; Mrs. Henrietta Bowlin, contralto; Dallmeyer Russell, pianist, and others, with Florence Burgoyne, daughter of the hostess, as accompanist.

Pupils of Jessie D. Lewis, contralto, of Indianapolis, were heard in recital June 3. On the same evening, in the same city, piano and violin pupils of the Metropolitan School of Music were heard in recital, assisted by the Children's Orchestra, under the direction of Yuba Wilhite.

The last vocal recital of the season in Toronto was given at Conservatory Music Hall May 31, by the pupils of H. M. Fletcher, assisted by Gertrude Thompson and Constance Martin, who played Mendelssohn's Concerto in G Minor. Richard Tattersall was the accompanist.

A Providence singer, Adelaide Hewett, was recently introduced by Clara Baur in a song recital at the Cincinnati Conservatory of Music. Miss Hewett, who possesses a lyric soprano voice, rendered a number of difficult arias and groups of ballads, and was assisted by Mabel Dunn, violinist.

M. Lillian Eggleston has resigned as organist and choir director of St. Edward's

Catholic Church, Calverton, Md., where she has directed for the last six years. Miss Eggleston will rest during the Summer, and in the Fall will continue her literary musical work, which has grown to large proportions.

William Graefing King, violinist, and his wife, Edith Milligen King, pianist, of Brooklyn, will spend the month of August in Walpole, N. H., as the guests of Franklin W. Hooper, the director of the Brooklyn Institute of Arts and Sciences. They will give several recitals there before returning to Brooklyn.

The first concert of the Mount Morris Symphony Orchestra, of which Clarence De Vaux-Royer is director, was held in the auditorium of the Mount Morris Baptist Church, New York, on May 24. Edith Chandler, soprano, acted as soloist. The program included numbers by Gounod, Wagner, Haydn, Godard, Chadwick, Florent and others.

Edmund S. Ender, of New Haven, Conn., who recently returned from study in Europe, has just accepted the appointment of director of the department of music at the South Dakota State College in Brookings, South Dakota. Mr. Ender will take up his new duties in September. He will teach organ and theory and will conduct the Men's Glee Club and College Woman's Chorus.

A "flower song recital" was given May 26 by the pupils of Mme. Delina Caroline Peckham, of the Metropolitan Opera House Building, New York, assisted by Mrs. Antoinette Remer and Elsie Senti, pianists; Beatrice Kroll, 'cellist; Sylvian Francis, violinist; Pearl David, reader, and Blanche Gordon, accompanist. A program of twenty-four numbers was attended by a well-pleased audience.

The Mount Vernon, N. Y., Musical Society, of which Alfred Hallam is conductor, has elected George A. Scofield president of the Board of Directors for the season of 1910-11. Its other officers, all re-elected, are: Dr. E. Santley Butler, vice-president; Harry P. Crosby, secretary; W. Herbert Joseph, financial secretary; Dr. L. R. Boynton, treasurer, and Wilbur De Revere, librarian.

A Spring concert was given at Denison Conservatory of Music, Granville, O., on June 1, with Selma Ladzinski, soprano, and Karl Ashton, baritone, as soloists. The numbers rendered were Brahms's "Song of Fate," Bruch's "Fair Ellen" and songs by Cowles, Lehmann, Tours, Elgar and Parker. A sonata recital was also given on May 30 by Orley Henry Seer, violinist, and Fanny Judson Farrar, pianist. The program comprised work by Schumann, Massenet and Wood.

The commencement exercises of Neumann's School of Music, Milwaukee, were held last week in the school hall, and a program in which all members of the graduating class took part was rendered. The class receiving diplomas included: Martha Hesse, Clara Reinhard, Freida Seidel, Astor Nelson, Mary Dittmar, Frank Statz, Irma Koepf, Arthur Litscher, Cora Schneider, Mrs. Louise V. Sternwaldt, Stanley Schlosser, Ida Arndt, Erwin Seidel and Anna Beyer.

Under André Marquarre's direction the special nights of the famous Boston "Pops" have been arranged as follows: Monday, June 13, will be devoted to French music; Monday, June 20, will be the second "Wagner night"; Thursday, June 23, will be devoted to Italian, French and Russian music; Monday, June 27, to German music; Thursday, June 30, to operatic music and Saturday, July 2, the last night of the "Pops," to patriotic music. "Tech" night fell on Tuesday, June 7.

A matinée recital is announced for Saturday, June 11, under the direction of the Misses Caroline Suttmeier and Minnie Leary, to be given by the junior class of the Conservatory of Musical Art, No. 905 Broadway, Brooklyn. Those taking part are: Henry Rosenblatt, Archie McGrath, Henry Holtermann, the Misses Ida Wolfoff, Yetta Wolfoff, Lillian Reznikoff, Theresa Gurski, Isabella Steinlauf, Katherine McParland, Elizabeth Goetz and Jennie Steinlauf.

The regular studio musical of the Mary Wood Chase School, of Chicago, was given May 28 by pupils of Ruth Burton. The program was as follows: Grieg—"Birds," Dorothy Cable; Schumann—"Arabesque," Elsa Shultz; Poldini—"Idyl," and Schumann, "Papillon," Mildred Marston; Bach—"Prelude," Bernice King and Ethel Hanson; two Chopin Mazurkas, Bernice King; Rubenstein—"Staccato Etude," Ethel Hanson; MacDowell—"Nocturne," "Improvisation" and "March Wind," Lucy Babcock.

Hadie Schroeder gave a piano recital at the School of Music of the Maryland College for Women at Lutherville, Md., last week. Her numbers included Howard R. Thatcher's "March of the Gargoyles," Wagner's "Spinning Song" from "The Flying Dutchman" and selections by Chopin and Mendelssohn. She was assisted by Howard R. Thatcher, violinist, and Millie Smith, organist. Miss Schroeder is a native of Jacksonville, Fla., and has been at the Maryland College for two years. Her teachers have been Howard Thatcher in piano and Robert L. Paul in harmony.

A students' exhibition concert was given at the Maryland College for Women, School of Music, Lutherville, Md., June 2, the participants being Ethel Fox, Nora E. Parks, Stella Guggenheim, Hortense Freeman, Doris Griswold and Virginia Lyn, pianists; Millie Smith and Eva Allen, organists; Clara May Ruby, violinist; Helen Keck and Veneranda Kapp, soprano; Blanche Royer, Nellie Charps and Florence Deyo, contraltos; Rossini's Fantasia on "William Tell," piano and organ, Cecile Hall and Eva Allen. Two chorus numbers were given under the direction of A. Lee Jones.

Edward F. Johnston, organist of Cornell University, gave the following program at a historical lecture in Ithaca, under the auspices of the Deutscher Verein, May 26: Präludium und Fuge in C Moll, Bach; Konzert in B Dur, Handel; Flötenkonzert, Johann Rinck; Vorspiel zum III. Akt und Brautchor aus "Lohengrin," Wagner; Marsch aus der I. Suite, Lachner. On May 27 a recital was given on the university organ by George Fowler, of Albany, who is a Cornell student. Mr. Fowler has been studying under Frank S. Rogers, of Albany, and this season has come under the instruction of Mr. Johnston. The program included: Concert Overture, Hollins; Pastoral Sonata, Rheinberger; "Spring Song," Hollins; Romance, Lemare.

Pupils of Mr. and Mrs. Tollefsen were heard in a recital in Memorial Hall, Brooklyn, on the evening of May 26. Among those who particularly distinguished themselves were Mercedita Wagner, Sophie Moltz, Alfred Henry, Jr., Harold Hickerson, Fred Riemann, Myron Hungerford and Mabel Wolf. Several of these are but ten and twelve years of age, but their skill on the violin and piano is already quite extraordinary. Mr. Hickerson's playing of Chopin's G Minor Ballade was a thoroughly brilliant and polished performance, and the same must be said of Miss Wilf's performance of the Raff Sonata, op. 99. Fred Riemann showed himself to be a capable violinist, and played a movement from de Beriot's Seventh Concerto with much dash, while Myron Hungerford played the same composer's sixth "Air Variée" with beauty of tone and accuracy of technique. There was much applause for every one of the players.

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ECHOES OF MUSIC ABROAD

(Continued from page 11.)

one of the events postponed from last month on account of the death of King Edward.

In France Cortor ranks well up among the chosen few of his profession, within hailing distance of Raoul Pugno, of Harold Bauer, of Louis Diemer, of Edouard Risler. But he is not a Frenchman by birth—he was born in Switzerland thirty-three years ago. A unique experience for a concert pianist was his when Cosima Wagner engaged him as chorus-master at Bayreuth and later, in 1902, entrusted him with the direction of the first performance in Paris of "Götterdämmerung" and "Tristan und Isolde." This was the beginning of his career as a conductor, which he has continued to pursue side by side with his concert work as a piano virtuoso. The tria he organized with Jacques Thibaud, the violinist, and Pablo Casals, the Spanish 'cellist, a year or two ago, is now the foremost of its kind in France.

VIENNA'S Society of Music Lovers has decided to extend some practical encouragement to oratorio, an art form not in high favor with the majority of present-day composers, by offering a prize of \$2,000 for the best oratorio submitted in competition to a jury chosen by this organization. In 1912 the society will reach its 100 birthday. Its members have chosen a competition as the most desirable means of celebrating the anniversary. Composers of all nations will be permitted to enter. The sole restriction made requires that every work submitted be composed on a German text.

HUNGARY'S octogenarian composer, Carl Goldmark, since Carl Reinecke's death the Nestor of composers, continues to enjoy the best of health, according to the latest advices from Gmünden, where he regularly spends the greater part of the year. It has been an interesting, in part picturesque, career, that of Goldmark. In his early days he received little assistance, as his father, a cantor in the synagogue at Keszthely, did not possess the means wherewith to provide him with regular instruction in music. However, the youngster revealed so much talent for the violin that he was sent to Vienna, where he studied first with Jansa, afterwards at the Conservatory with Böhm.

In consequence of the political disturb-

ances in 1848 the Conservatory was closed, and Goldmark after only a few months' study, had to take on engagement in the theater band at Raab. When the town capitulated he was led out to be shown as a rebel, but was saved in the nick of time by a friend who came forward and explained the mistake. In 1860 he returned to Vienna as a teacher of the pianoforte, and there, fifteen years later, he produced his first and most successful opera, "The Queen of Sheba," after working on it for ten years. Among his operas written since then are "Merlin," "The Cricket on the Hearth," "The Prisoner of War," "The Stranger" and "A Winter's Tale." As a music critic in the early years of his career Goldmark was a warm supporter of Richard Wagner.

NOTWITHSTANDING the rejuvenating presence of Cleofonte Campanini as the man behind the gun this year the San Carlo in Naples found itself face to face with a deficit of \$20,000 when all the odds and ends of the season had been straightened out. This is not a large sum as compared with Metropolitan and Manhattan losses, but it is a disheartening figure for an institution like the San Carlo. The season was, on the whole, the most brilliant in many years, but the box office receipts failed to offset the expenses of the productions and the salaries of an enlarged company.

WOMEN musicians in need who chance to be French are to be assisted hereafter by a philanthropic society lately organized in Paris, which not only aims at establishing ultimately a house of retreat, but will provide medical attention and even send those in poor health to the country for a rest, as well as meet the immediate expenses of those in actual want. The honorary committee is strengthened by such names as Massenet, Saint-Saëns, Debussy, Pierné, Xavier Leroux, Gabriel Fauré, Théodore Dubois, Rosé Caron, Lucienne Bréval, Félicia Litvinne and Marguerite Carré.

A MARBLE bas-relief is to adorn the Palazzo Vendramin in Venice as a memorial tablet for Richard Wagner, who died there. This plan originated, strange to say, not in Germany, but among a little group of Wagnerites in Paris. The Venetian sculptor, Ettore Cadorja, has been entrusted with the work and the unveiling will take place in October.

SCHUMANN CENTENARY IN CHICAGO

(Continued from page 27.)

At the suggestion of David Bispham, Mrs. Lulu Jones Downing has published a new edition of her songs, entitled "Sad Memories." Mrs. Downing has written several very effective songs since she returned from the Cincinnati Festival, where she represented the North Shore Woman's Club.

Mrs. Dana Bonheur, who was awarded the gold medal in 1908 with her excellent singing of the vocal aria from "Hérodiade," was not in the competition of the Chicago Musical College last year, but this year has again been awarded the first diamond medal in the prize contest, singing "Il Vaneir," from "La Juive." Mrs. Bonheur already has a repertoire embracing "Aida," "La Bohème," "Carmen," "Bohemian Girl" and "Cavalleria Rusticana." Three years ago she was a contralto, but is now a dramatic soprano. In all of these operas she knows both the alto and soprano rôles.

Ruth Rogers, a solo pianist of superior, Wis., who recently returned from studying with Paul Goldschmidt, in Berlin, has been in Chicago playing with Mme. Fannie

Bloomfield-Zeisler. Miss Rogers studied for a number of years with Xavier Scharwenka.

Mme. Birdice Blye recently returned from a piano concert trip in the Southwest, and the papers in the larger cities of Texas are enthusiastic over her work.

Signor Antonio Frosolono, the noted violinist, met with success in association with the Euterpean Glee Club of Morgan Park, Ill., last Thursday, receiving spirited applause for his splendid work. Mr. Glissold, who directed the Glee Club in a musicianly manner, shared honors on this occasion.

The members of the opera class of the Anna Groff-Bryant Institute will give an operatic and dramatic performance in the Assembly Room of the Fine Arts Building this evening, presenting a complete scene from "Aida," together with a comedieta, "Les Femmes Russes."

The Gottschalk Lyric School will have its commencement exercises June 21 in the Kimball Music Hall.

Sibyl Sammis-McDermid is now on a concert tour of the larger cities of the South Atlantic seaboard.

Bernard Ulrich, resident manager of the Chicago Grand Opera Company, went East last Wednesday to confer with Andreas Dippel, the general director, who has just returned from Europe.

Lillian MacLeish, soprano, one of the prize pupils of Mary Peck Thomson, gave six important recitals last month in and about Chicago.

Alice Genevieve Smith, the Chicago harpist, has sailed for Europe, where she expects to spend the Summer in Paris studying with Hasselmans, the great composer of the day for the harp.

Jessie Lynde Hopkins, the contralto, gave a miscellaneous program at the May festival at Lansing, Mich., last week. She will appear as soloist next season with the Evanston Musical Club in its presentation of "The Beatitudes."

Under the direction of Hugh Anderson, at the Church of the Redeemer, the cantata, "Esther," was given last evening by members of the Choral Club, which has been working under his direction since the first of the year. Mr. Anderson has been a successful choir director in this city for nearly a decade. He occupied the position with

the Fourth Baptist Church for a number of years, but recently resigned and is now acting as soloist and precentor to Calvary Presbyterian. Last week Mr. Anderson was called upon very short notice to assume the rôle of the King in "Aida" with the Aborn Opera Company at McVicker's Theater, which he did with signal success. All through his choir service and other educational duties he has kept up steadily his study of opera, and from time to time made local appearances. He has considerably increased his repertoire, while the largeness of his voice and his experience make him a candidate that has already been sought for by several operatic managers. He will be heard in such association during the next season in Boston, Mass. C. E. N.

"The Persian Garden" Given by MacBurney's Pupils in Chicago

CHICAGO, June 6.—Four artist pupils of Thomas MacBurney gave a delightful performance last Friday evening in the Assembly Hall of the Fine Arts Building, presenting Liza Lehmann's Song Cycle, "The Persian Garden." The voices were: Hazel Huntley, contralto; Louise Burton, soprano, both of whom have appeared frequently in recital here this season; Carl Craven, the tenor soloist of Unity Church, Oak Park and Zion Temple, and Earl Meagley, the basso-cantante, who has also found much favor in recitals during the past season. The Lehmann Song Cycle was admirably given, and reflected great credit upon those concerned, as well as upon the preceptor, Mr. MacBurney. C. E. N.

Granberry Piano School Reception

Although Mme. Maud Powel, in whose honor the event had been arranged, was unable to attend, owing to illness, the reception given by the Granberry Piano School, in New York, Saturday, proved a most interesting event. The studios were crowded with friends of this progressive institution. Florence Feltus, a pupil, played the E Flat Major Concerto by Von

Weber in a manner that reflected credit upon her and her teacher, and Elsie Moir, who has been studying less than a year, played Ravina's "Calinerie" and the Giga in E Minor by Bach, with remarkable facility.

Agnes Carlson and Katherine Stone in Boston Recital

BOSTON, June 6.—Agnes Carlson, a graduate in the fourth grade in piano and harmony at the Child Garden Music School, gave a recital in Metaphysical Hall last Saturday afternoon, assisted by Katherine Stone, violinist, pupil of Kate Berry, of the faculty of the Child Garden School. The program was as follows:

Miss Carlson, Sonata No. 2 (1st Movement), Beethoven; Etude, Heller; Improvptu, Schubert; Romance and Tarantelle, MacDowell; Crescendo, Lasson; Finland Love Song, Hoffman; Air De Roi, Ghys; Sous Bois, Victor Staub; Miss Stone, Shepherd's Dance, German; Air De Rinaldo, Handel; Moto Perpetuo, Böhm.

Miss Carlson plays with a sureness of technic and a fluency which might well be a source of satisfaction to a musician much older in years and experience. She played the MacDowell numbers with peculiar charm and beauty. Miss Stone produces a beautiful tone, and displayed the effect of excellent training. D. L. L.

Macmillen to Be Stellar Attraction in Montreal

MONTREAL, CAN., June 5.—Mrs. J. M. Murphy, Montreal's leading impresario, is planning to make the engagement here of Francis Macmillen the musical feature of next year. Much interest is manifested in the appearance of this violinist, his great English reputation having preceded him here.

The graduation recital of Emma Fern Brendel, soprano, of Indianapolis, was given June 2. She was assisted by Florence Flickinger, pianist. Miss Brendel was a pupil of Edward Nell, of the faculty of the Metropolitan School of Music, Indianapolis.

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